~~[960073]~~ [940109]

[96(

9

ART HISTORIAN

Phyllis Williams Lehmann

Interviewed by Teresa Barnett

Art History Oral Documentation Project

Completed under the auspices
of the
Oral History Program
University of California
Los Angeles
and the
Getty Center for the History of
Art and the Humanities

Copyright © 1994
The Regents of the University of California
and
The J. Paul Getty Trust

COPYRIGHT LAW

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be used for any purpose other than private study, scholarship, or research. If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement. This institution reserves the right to refuse to accept a copying order if, in its judgement, fulfillment of the order would involve violation of copyright law.

RESTRICTIONS ON THIS INTERVIEW

None.

LITERARY RIGHTS AND QUOTATION

This manuscript is hereby made available for research purposes only. All literary rights in the manuscript, including the right to publication, are reserved to the University Library of the University of California, Los Angeles. No part of the manuscript may be quoted for publication without the written permission of the University Librarian of the University of California, Los Angeles.

* * * * * *

Photograph courtesy of Phyllis Williams Lehmann.

CONTENTS

Biographical Summary....................................viii

Interview History.......................................xi

TAPE NUMBER: I, Side One (May 18, 1992).................1

Family background--Early education--Teachers and classes at the Packer Collegiate Institute--Teachers and classes at Wellesley College--An anti-Semitic incident at Wellesley--Lives in a self-help dorm--Art classes at Wellesley--College life--Advantages of attending a women's college.

TAPE NUMBER: I, Side Two (May 18, 1992)................36

Works at the Brooklyn Museum--Receives a fellowship from the Carnegie Foundation to study in Paris--Publishes first article--Advantages of academic work over museum work--Summer in Paris and London--Takes classes at New York University's Institute of Fine Arts--Decides to study classical art with Karl Lehmann--Learns how to look at art objects in Richard Offner's class--Offner himself.

TAPE NUMBER: II, Side One (May 19, 1992)...............66

Financial aid at the Institute of Fine Arts--Teaches at Bennett Junior College--Faculty at the Institute--Relationships among Institute faculty and between faculty and students--Relationship between the Institute and the New York University administration--Exams at the Institute--Karl Lehmann's relationships with dealers and collectors--Students at the Institute.

TAPE NUMBER: II, Side Two (May 19, 1992)..............102

Classes and enrollment at the Institute--Women at the Institute--The Institute's influence on American art history--Karl Lehmann's upbringing and education--His emigration from Germany--The beginning of his excavations at Samothrace--His interest in Thomas Jefferson--His feelings toward the United States--His return to Germany.

TAPE NUMBER: III, Side One (May 19, 1992)............136

Karl Lehmann's scholarship and approach to art--Phyllis Lehmann's dissertation--Karl Lehmann's knowledge of literature and the arts--Phyllis Lehmann's plans to work at the Metropolitan Museum of Art--Contracts tuberculosis--Marries Karl Lehmann in 1944--Earlier orientation toward career rather than marriage--Getting Karl out of Europe in 1939--More on questions of family, career, and children--The Lehmanns' contributions to each other's scholarship and writing--Maintaining two residences--Move to house in Northampton, Massachusetts.

TAPE NUMBER: III, Side Two (May 19, 1992)............161

Traveling to Samothrace--Beginning excavations there--Obtaining funding from Lady Mabel McAfee Gabriel to return after World War II--Obtaining funding from the Bollingen Foundation--The process of excavating--Rotating people from site to site--The importance of keeping a daily diary of an excavation--The earlier Austrian excavation--Laws forbidding removal of objects from Samothrace.

TAPE NUMBER: IV, Side One (May 21, 1992).............181

Karl Lehmann's unpublished essays on Roman art--The mystery cult at Samothrace--Publication of the Samothrace findings--Karl Lehmann's death--James R. McCredie becomes director of the excavations--Excavation staff--Individuals who have worked at Samothrace--Collaborating on interpretation of results--Modifying previous views--Transferring publication of Samothrace excavation from the Bollingen Foundation to Princeton University Press--Length of time involved in producing individual volumes.

TAPE NUMBER: IV, Side Two (May 21, 1992).............212

Karl Lehmann's and McCredie's differing reconstructions of the large Stoa in Samothrace--Buildings excavated by Karl Lehmann's team and buildings excavated by McCredie's--Reconstructing the ceremonies in the Hieron--Lehmann is hired at Smith College--Teaching The Antique and the

Italian Renaissance course with Ruth Wedgwood Kennedy--Symposia at Smith--Teaching methods--Appointed the Jessie Wells Post Professor of Art and the William R. Kenan Jr. Professor of Art--Teaches at Bryn Mawr and Oberlin Colleges--Professional affiliations--Appointed dean of Smith College--Student demands for the hiring of African American faculty--Meeting at Yale University makes Lehmann aware of the problems of African Americans.

TAPE NUMBER: V, Side One (May 21, 1992)...............247

Smith College student and faculty opposition to the Vietnam War and the shootings at Kent State University--Smith College does away with required courses--Question of whether Smith should become coeducational--Fund-raising--The feminist movement--Discrimination against women in academia--Establishment of the Phyllis Williams Lehmann Fellowship Abroad and the Phyllis Williams Lehmann Lectureship--Memorable students--Lehmann's health.

TAPE NUMBER: V, Side Two (May 21, 1992)...............272

Friends who have influenced Lehmann intellectually--Importance of travel in her life--Interest in architecture--Tastes in art, music, and literature--Importance of the arts in education.

TAPE NUMBER: VI, Side One (May 22, 1992)..............287

Reasons Karl Lehmann left Germany--Salaries in Lehmann's early days at Smith--Cities and sanctuaries course--Acquiring ancient Greek and Roman objects--Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art--"The Sources and Meaning of Mantegna's Parnassus"--Skopas in Samothrace--Cyriacus of Ancona's Egyptian Visit and Its Reflections in Gentile Bellini and Hieronymus Bosch--Lehmann's articles--The importance of looking at sources of an artist's work--Sociological interpretations of art.

TAPE NUMBER: VI, Side Two (May 22, 1992)..............321

More on sociological interpretations of art--Lehmann's attendance at professional conferences--Her current scholarly reading--Never-completed book on Hellenistic religious buildings.

Index..329

BIOGRAPHICAL SUMMARY

PERSONAL HISTORY:

Born: November 30, 1912, Brooklyn, New York.

Education: B.A., Wellesley College, 1934; Ph.D., New York University, 1943.

Spouse: Karl Lehmann, married 1944.

CAREER HISTORY:

Assistant in charge of classical collection, Brooklyn Museum, 1934-36.

Part-time instructor, history of art, Bennett Junior College, 1936-39.

Member of faculty, Smith College, 1946-55; professor of art, 1955-67; dean, 1965-70; Jessie Wells Post Professor of Art, 1967-72; William R. Kenan Jr. Professor of Art, 1972-78; professor emeritus, 1978-present.

Assistant field director of excavations conducted by Archaeological Research Fund of New York University at Samothrace, 1948-60; acting director, 1960-62; advisory director, 1962-present.

Research professor, Institute of Fine Arts, New York University, 1962-65; adjunct professor, 1965-present.

Flexner lecturer, Bryn Mawr College, 1977.

Baldwin lecturer, Oberlin College, 1982.

AFFILIATIONS:

American Academy of Arts and Sciences.

American Association of University Women.

American Numismatic Society.

American School of Classical Studies at Athens, 1970, 1976.

Archaeological Institute of America, trustee.

College Art Association of America.

Renaissance Society of America.

Society of Architectural Historians.

Williamsburg Historical Society.

HONORS AND AWARDS:

Fulbright research grantee, Italy, 1952-53.

Guggenheim fellow, 1952-53.

Bollingen fellow, 1960.

Honorary citizen of Samothrace, 1968.

Litt. D., Mount Holyoke College, 1971.

D.F.A., College of the Holy Cross, 1973.

L.H.D., Wellesley College, 1976.

Wellesley College Alumni Association Achievement Award, 1976.

Pan Samothracian Hearth of Athens gold medal, 1981.

Alice D. Hitchcock Award, Society of Architectural Historians, 1969.

SELECTED PUBLICATIONS:

Statues on Coins of Southern Italy and Sicily in the Classical Period. New York: H. Bittner, 1946.

Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art. Cambridge: Archaeological Institute of America, 1953.

The Pedimental Sculptures of the Hieron in Samothrace. Locust Valley, New York: J.J. Augustin, 1962.

Samothrace. New York: Pantheon Books, volume 3, 1969; volume 5, 1982.

Samothracian Reflections: Aspects of the Revival of the Antique. With Karl Lehmann. Princeton, New Jersey: Princeton University Press, 1973.

Skopas in Samothrace. Northampton, Massachusetts: Smith College, 1973.

Cyriacus of Ancona's Egyptian Visit and Its Reflections in Gentile Bellini and Hieronymus Bosch. Locust Valley, New York: J.J. Augustin, 1977.

INTERVIEW HISTORY

INTERVIEWER:

Teresa Barnett, Principal Editor, UCLA Oral History Program. B.A., Comparative Literature, Brigham Young University; M.A., Comparative Literature, Brigham Young University.

TIME AND SETTING OF INTERVIEW:

Place: Lehmann's home, Haydenville, Massachusetts.

Dates, length of sessions: May 18, 1992 (87 minutes); May 19, 1992 (161); May 21, 1992 (158); May 22, 1992 (55).

Total number of recorded hours: 7.75

Persons present during interview: Lehmann and Barnett.

CONDUCT OF INTERVIEW:

This is one in a series of interviews intended to examine the development of art history as a professional discipline and conducted under the joint auspices of the Getty Center for the History of Art and the Humanities and the UCLA Oral History Program.

Barnett prepared for the interview by looking at Lehmann's publications and at her papers in the Smith College archives. In addition, she looked at catalogs from the Institute of Fine Arts located at the Getty Center for the History of Art.

The interview is organized chronologically, beginning with Lehmann's family background and childhood, continuing on through her education at Wellesley College and New York University's Institute of Fine Arts, and concluding with her teaching and deanship career at Smith College. Major topics covered include Lehmann's husband Karl Lehmann, her involvement in excavations at Samothrace, and her scholarly research and publications.

EDITING:

Rebecca Stone, editorial assistant, edited the

interview. She checked the verbatim transcript of the interview against the original tape recordings, edited for punctuation, paragraphing, spelling, and verified proper names. Words and phrases inserted by the editor have been bracketed.

Lehmann reviewed the transcript. She verified proper names and made minor corrections and additions.

The interviewer prepared the table of contents. Rebecca Stone compiled the biographical summary, interview history, and index.

SUPPORTING DOCUMENTS:

The original tape recordings of the interview are in the university archives and are available under the regulations governing the use of permanent noncurrent records of the university. Records relating to the interview are located in the office of the UCLA Oral History Program.

TAPE NUMBER: I, SIDE ONE

MAY 18, 1992

BARNETT: We always start these interviews off with the most basic of questions: When and where were you born?

LEHMANN: I was born in Brooklyn, New York, on the thirtieth of November, 1912.

BARNETT: Okay. Tell me a little bit about your family background and about your parents.

LEHMANN: Well, the Williams family came to Massachusetts in 1632, shortly after the Mayflower, and it became a very distinguished family. One of them signed the Declaration of Independence, and another one founded Williams College--Ephraim Williams. There are lots of academics in the family. But actually my parents [James B. Williams and Florence Richmond Williams] did not go to college at all. My Grandfather Williams was born on a farm in Vermont. He went in due time to the Middle West, to Vincennes, Indiana, and became a very successful banker there. So my father was born there, in Vincennes, Indiana, and a large family--wealthy family--it was at the time. But then he came east, and there he married my mother, Florence Lourene Richmond. She also came from the Middle West, from Illinois. And they came here and Father worked in the insurance company of Marsh and McLennan, a big company

at the time--I guess still. And then they moved from Manhattan to Brooklyn. So I was born, myself, in Brooklyn. So anyhow, it was a very distinguished family at that time. But they didn't go to college at all.

BARNETT: Well, why not?

LEHMANN: Well, it wasn't part of the tradition, I guess.

BARNETT: Although it was earlier in the family.

LEHMANN: Yes. Yes.

BARNETT: Okay. Were they interested in you going to college?

LEHMANN: Yes, they were, and my brother [Richmond Williams] of course did. My brother--well, I'll tell you about him--he was a very special person in my life.

BARNETT: Is this an older or younger brother?

LEHMANN: Older. We were two children. He was nine years and a half older than I.

BARNETT: Oh, that's quite a bit.

LEHMANN: And we were dear friends all our lives. He died unhappily in 1986. And that was a great loss to me. I have a picture of him as a young man over there. You can see that later on.

BARNETT: Yeah. I'd like to look at that.

LEHMANN: So we were dear friends. Well, Richmond went to Columbia [University Graduate] School of Journalism. He was a very effective man there, won scholarships for

journalism and so forth. Traveled all over the world. Anyhow, so he went to college, and I did too. But there had been a lapse before that.

BARNETT: I see. That's interesting. Okay, tell me a little more about your parents. You said something about your brother. What was your mother like? What was your father like? Just personally. Your father was in insurance, you said?

LEHMANN: Yes. Well, they were both very handsome people. That doesn't matter very much. What they look like you mean?

BARNETT: Well, I mean more what their personalities were like. I'm trying to reconstruct a little of your background. Just the atmosphere of the home you grew up in.

LEHMANN: Well, it was, in some ways, a difficult family to grow up in because as time passed--I didn't intend to say this, but I will--my parents didn't get along very well together. They were not at all involved with other people at all, but they had frictions, and that was rather difficult to grow up in. But my brother and I got along beautifully all the time, so we managed to get through that period. But that was difficult. Now, I think the more difficult person was surely my mother. She was very hard to get along with, and hard for me to get along with

too. Because she was very-- In the end-- She wouldn't have said that, but she became jealous of all my personal friends. And that was very difficult for me and for my friends.

BARNETT: Yeah.

LEHMANN: But it didn't happen at all with my brother. They got along perfectly well together.

BARNETT: Oh. Now, did you get along with your father well?

LEHMANN: Very well. Yes. But it was my mother who really wanted me to be educated the right way. The school I went to-- I'll tell you about that in a minute. And college and so forth. But I don't-- We have had frictions, shall I say.

BARNETT: That's interesting, but yet she was the one who pushed you to get an education, and you followed what she wanted even though there was this friction on so many other issues. How did your father feel about you getting an education?

LEHMANN: Oh, he was delighted with that. But by that time, they didn't have much money. And therefore I didn't go to Wellesley [College] for four years. I went for two years.

BARNETT: Oh, I didn't know that.

LEHMANN: I'll explain that.

BARNETT: Yeah, we'll get to that, but--

LEHMANN: And therefore it was hard to finance the whole thing. But he was very eager to have me do it, very proud of me and my education. We got along extremely well.

BARNETT: Okay. Now, what was their background in, say--well, you were in classical studies--but in the arts or in anything like that? Did they have--?

LEHMANN: Well, I think Father did at one time go to the Art Institute of Chicago for a brief time.

BARNETT: Oh!

LEHMANN: And he should have stayed with that really. He could have done awfully well with any kind of intellectual activity, which he didn't have a chance to get into, unfortunately. He was one of eight children, next to the youngest of them. Their father was an amazing man--this banker. Had been in the Civil War and so forth, and died in the course of a parade in Vincennes. He must have had a heart attack. So by the time that he got through with everything, Father didn't have any money at all, practically. So that was hard for him to cope with, because he'd been brought up in a very elegant fashion.

BARNETT: I see.

LEHMANN: It was difficult.

BARNETT: Yeah. What about in your home? Were there books?

LEHMANN: Oh, yes. They all read all the time.

BARNETT: What sorts of things did they read?

LEHMANN: All kinds of things. I mean, biography and-- Nothing classical, but normal English literature.

BARNETT: So would you say you came from a background that emphasized that kind of thing perhaps more than most people's--?

LEHMANN: Yes. Oh, yes.

BARNETT: Even though your parents didn't have formal education?

LEHMANN: Well, they went through high school, naturally.

BARNETT: Yeah. But I mean formal college education.

LEHMANN: They didn't. No.

BARNETT: Your ethnic background, of course, was Anglo, British-- On your mother's side too?

LEHMANN: Yes. Yes. Her maiden name was Richmond.

BARNETT: Okay. Yeah, a British name--

LEHMANN: My brother was named after her, as you see.

BARNETT: What was the religious background?

LEHMANN: Well, it was very peculiar. They were brought up--Father--in the Episcopal Church. I guess perhaps in the long run, Mother too. I'm not quite-- Might have been Methodist to start out with. Anyhow, they were brought up that way, and then when they came east to Brooklyn, they got involved with a Christian Science church.

BARNETT: Oh, how interesting.

LEHMANN: Which was in my view a disaster.

BARNETT: [laugher] Oh.

LEHMANN: Anyway, my brother and I were sent to that church. And that was, I would say, unfortunate. So it's been hard for me to-- I've never been involved with that, needless to say. I'm not a churchgoer at all. I've gone often to the Episcopal Church from time to time, and that would be closely-- I'm not a churchgoer at all. I'm not anti it at all, but I just-- It's not been part of my life.

BARNETT: But you just didn't have a positive experience with it when you were young and you haven't felt inclined to it. Yeah.

In terms of sort of socioeconomics, to use the highfalutin term-- You said your father was in insurance. What would you say, you know, just in terms of money--? Were you comfortable?

LEHMANN: Oh, perfectly comfortable. Yes.

BARNETT: Okay. So there was never any sense of having to just barely get by, even though they did have problems coming up with the money for Wellesley.

LEHMANN: Yes.

BARNETT: I mean, that was expensive, obviously. All right. Let me stop and look over here and see just what

kind of questions I still need to ask.

In terms of education, you said they pushed education. Were there certain fields that they encouraged more than others?

LEHMANN: No. I was left entirely to myself to do what I wanted to do. It was a great blessing.

BARNETT: Yeah, that is. Was there any way that they encouraged your brother differently from you?

LEHMANN: No. We were each allowed to go our own way.

BARNETT: Because I mean, as you know, in a lot of families the boys are pushed further.

LEHMANN: Wasn't so at all--happily.

BARNETT: Yeah. That was very fortunate, too, it sounds like.

LEHMANN: I can tell you, in due time, about my education when you want to get to that.

BARNETT: Yeah. That's what I'm going to get to in just a minute. What would you say were the values in your home? Obviously there were certain religious values that you didn't agree with, certain educational values that you did. Is there anything else that you can think of that's important to mention?

LEHMANN: Of what sort?

BARNETT: Well, I think every family has certain goals, for instance, that are important for their children.

Certain ways they look at the world and certain ways they-- Things that are important to achieve in that family and that-- It may vary immensely from family to family, what is emphasized and what are seen as the important things in life.

LEHMANN: Well, I think they were ethical, shall I say. That was important to them.

BARNETT: And by ethical you mean--?

LEHMANN: Well, one should behave the right way--

BARNETT: In terms of--?

LEHMANN: Moralities, so to speak.

BARNETT: Not cheating people in business, in terms of--?

LEHMANN: Oh. Of course not. Nothing of that sort.

BARNETT: Yeah.

LEHMANN: I don't really know how to answer that question.

BARNETT: Well, if it doesn't make sense to you, then we'll move on.

Okay. What was Brooklyn like at the time? Can you give me a little sense just of the neighborhoods you grew up in?

LEHMANN: Well, I grew up in Flatbush, which is a suburb of Brooklyn. It's a very pleasant place to go to. I went to the local public school, as my brother did. PS [public school] 152. It was a very nice school. And in those days--that was a long time ago--people had, many of them,

gone to college themselves, which isn't true now, I'm sure, in public high schools.

BARNETT: Oh, the teachers themselves had?

LEHMANN: Yes. Very well educated people in high school.

BARNETT: When you said "gone to college," do you mean--? I mean, teachers now have a bachelor's [degree]. Do you mean they had more than that?

LEHMANN: No. They didn't. But there was a long time I think when people in elementary school did not have--

BARNETT: Oh, elementary, yeah.

LEHMANN: --did not have B.A.'s from Vassar [College], Wellesley, or whatnot.

BARNETT: Oh, my goodness.

LEHMANN: There, you see.

BARNETT: Yeah. That's very--

LEHMANN: Not all of them did, but many of them did. They were well-educated people. So then I went to that public school.

BARNETT: So was it an upper-crust neighborhood, then?

LEHMANN: Well, educated. Yes.

BARNETT: Educated but not necessarily, incomewise, particularly upper-class.

LEHMANN: Yes.

BARNETT: Was it a predominantly Anglo neighborhood?

LEHMANN: It's very hard for me to answer that question.

BARNETT: Yeah. I think, I guess, of Brooklyn being a sort of ethnic conglomerate, but I don't know, and I don't know about that time at all.

LEHMANN: I suppose it might have been Anglo-Saxon, in particular. I'm not very sure about that, but there were very, very few blacks at that time. Many of them now, I'm sure. But none at that time at all.

BARNETT: What about the groups that were recent immigrants at that point, Irish or Italian or--?

LEHMANN: Very few, in that quarter at least.

BARNETT: Okay. Just getting a sense. So, your early education: What teachers do you remember?

LEHMANN: In--?

BARNETT: Oh, in grade school and high school. Do you remember any teachers in particular who influenced you?

LEHMANN: Well, I would say high school very much so. But I went to a public school. Well, there is one amusing detail I should say. I'm left-handed. The classes were fairly large. There would be fifty, shall I say.

BARNETT: Oh, my goodness.

LEHMANN: And I would be placed in the back row of the class because I was left-handed, you see. Now, my mother insisted that I should be left left-handed.

BARNETT: Oh, that's interesting for that time.

LEHMANN: It's amazing, you see, that she realized that,

because I know now, having taught in my life for years, that people who are changed often stutter. And somehow she got onto that problem, so she insisted that I be left alone to be left-handed. Well, this was a mess for teaching penmanship, you see.

BARNETT: Yeah.

LEHMANN: So I had to sit in the back of the room with my left hand working, you see. Everyone else all sat forward. They were right-handed. [laughter]

BARNETT: [laughter] Why the back of the room? So your arm wouldn't bump them or so--?

LEHMANN: I wouldn't bump. I was just-- Well, not so visible. I don't know.

BARNETT: So you wouldn't set a bad example or what?

LEHMANN: I was just at the end of the row, I guess.

BARNETT: Yeah.

LEHMANN: But it's an amazing thing that my mother realized that.

BARNETT: It is.

LEHMANN: It was very important to her that I be left that way. And it's been very useful to me, I might say. Now, I can remember the nice principal of the school--Dr. Laquere was his name--and various other people whom I enjoyed. But more important, I think, are those whom I remember from high school.

BARNETT: Yeah. Certainly.

LEHMANN: So we lived at that time in an apartment. And the neighbor who lived upstairs, Miss Allen, taught at the Packer Collegiate Institute, taught French. Somehow she got my mother involved in sending me to that school. And that was a great blessing, because I did go there. In those days, it went from kindergarten through high school and through the first two years of college. I stayed those six years in high school and the first two years of college, and that was very fine for me, because we didn't have the money for me to go four years of college. We could manage somehow, with the scholarships, to go for the last two. So I went there, and it was really an extraordinary school. First of all, it had a marvelous faculty and wonderful friends I made there. And I'm still great friends with some of them.

BARNETT: Oh, my goodness.

LEHMANN: The principal was a man named John Denbigh, an Englishman who had gone to Oxford [University] and had morning chapel every day, which was beautiful. Well organized. And then we had the normal classes, which were splendid. I could tell you about lots of people, but the most important one in high school was a person named Katherine Ingling. And the reason I went to a reunion a few weeks ago, two weeks ago--my sixtieth reunion--was

because she was receiving a great honor for the class, you see. She taught there for forty-one years. She taught in the English department. So I was involved always in high school with English literature and English itself, and I expected myself to go into English in college because of this background. She was just simply a marvelous teacher. And then there were other good teachers, in French and English particularly. Good people in science too and in chemistry. I saw one of them again a few weeks ago. Her name was [Georgia] Giddings--another person in chemistry.

As time passed, I got into my so-called junior and senior years--that would be the first two years of college--and I began to take the history of art. There was a simply superb person in that department, Marguerite Bourdon, a great teacher. Handsome, with silver hair. One learned, first of all, to go to museums. The Met [Metropolitan Museum of Art], for example.

BARNETT: Had you done that before?

LEHMANN: No. Not until I got into that period. And so one would go to the museums and one would learn what became very important to me. Later on I realized if I would look at a picture, sat there to look at a particular picture-- One by Mantegna, I'll tell you about that. It's very amusing to me. I had this picture of the holy family by Mantegna--it belonged to the Met--and I was told to

stand there and make a very precise objective description of it. And it was important for the rest of my life, because I learned, when I did many things later on, that the important thing is to begin with a most precise description of the painting before you do all kinds of other things.

BARNETT: Yes, I've looked at some of your work, and that is precisely what impresses me about it.

LEHMANN: That's right. So that nice thing on Bellini [Cyriacus of Ancona's Egyptian Visit and Its Reflections in Gentile Bellini and Hieronymus Bosch (1977)]-- You have seen it?

BARNETT: Uh-huh.

LEHMANN: But always begin with the work of art itself, carefully, you see. On the Mantegna-- I've written a lot about Mantegna. So that was where it began right there, you see. So she was a superb teacher.

BARNETT: What kinds of elements would you say describe the art, in terms of form, in terms of color--? What kinds of things were you looking at?

LEHMANN: How do you mean form or color?

BARNETT: Well, to look at a picture, there are a number of different ways you can consider it.

LEHMANN: I think I probably began with what was going on in the picture so to speak.

BARNETT: Just the literal events of the picture.

LEHMANN: The receiving of who is doing what, so to speak. And of course you have to move into color and form and etc.

BARNETT: I guess one thing I've noticed in your scholarship is that for someone who was trained in classics, you're very sensitive to, say, color in a picture and to such things that might come into play.

LEHMANN: My background was not classics.

BARNETT: It was originally in art, and I'm understanding that now.

LEHMANN: I had very poor instruction in classics. I took classics at Packer with very poor people. They were well trained, I guess, but we didn't get along well at all. So I took Latin, but it was so poorly taught. I had three years, which I had to have to get into Wellesley. And I had no more. I couldn't stand it because of that. I never took Greek at all.

BARNETT: Ever in your entire classical career?

LEHMANN: Well, I did after.

BARNETT: Or later yes. Of course.

LEHMANN: Well, I had to. But that was a great pity on my part. I didn't go in for classics at all, you see. I was put off by my instruction. That was a great pity, because it would have been essential for me to have it, but I

didn't have it.

BARNETT: So that's why you didn't go into classics at that time. But Latin was required in order to get into Wellesley, so you had that much, but simply because it was required.

LEHMANN: So I had a wonderful time there. It was-- Just wonderful friends there. And the atmosphere was lovely. And fine instruction all through except for these classics people. [laughter]

BARNETT: [laughter] Which is very ironic.

LEHMANN: And it was lovely. I had great friends there. This was on Brooklyn Heights, close to the harbor and close to the Brooklyn Bridge. And so one of our favorite pastimes would be when I stayed overnight with friends on the Heights, we walked over to Brooklyn Bridge. That was a great pleasure for us to do. You know about that bridge I'm sure, or don't you? Yes?

BARNETT: Yeah. Yeah.

LEHMANN: So that was a delight.

BARNETT: So then at some point, of course, you applied to Wellesley.

LEHMANN: Yes.

BARNETT: And Wellesley because--?

LEHMANN: Well, various reasons. A friend of the family's, Florence Helwig, close to my brother and so

forth, had gone to Wellesley and adored it. And she urged me to. She took me, in fact, for a weekend there, and I was taken with it very much. I knew it had a good art department by that time. And I was also pleased by the idea of going there rather than, shall we say, Vassar or Smith [College] or whatnot because it was close to Boston, and I spent a lot of time at Wellesley, going to Boston museums and so forth. That was a great asset to me.

BARNETT: So you were only considering women's colleges?

LEHMANN: Yes.

BARNETT: Why?

LEHMANN: Well, people didn't do much otherwise. A person who wanted to get a decent education would not go to a coed institution.

BARNETT: That's interesting.

LEHMANN: Yeah.

BARNETT: Then did your friends also go to women's colleges?

LEHMANN: Yes. All did.

BARNETT: And did most of your friends go to college, period?

LEHMANN: All went to college.

BARNETT: Did a lot of them end up at Wellesley too?

LEHMANN: No. Some did, but lots went to Vassar, Bryn Mawr [College]. Not [Mount] Holyoke [College] at that

time. I don't think even much at Smith. But they would never dream of going to any other college or institute because it was-- Well, it was not first-rate in eastern terms. That surprises you, I take it?

BARNETT: Not really. Actually, I attended Bryn Mawr for a very short time.

LEHMANN: Did you?

BARNETT: And so I have a real fondness for the women's colleges.

LEHMANN: You didn't stay there?

BARNETT: No. Well, it was finances. I just didn't want to go into debt as far as I'd have had to have gone into debt to stay there.

LEHMANN: It's a great place.

BARNETT: Oh, yeah.

LEHMANN: And the president is a dear friend of ours.

BARNETT: Who is that now? Is it still Mary Pat [Patterson] McPherson?

LEHMANN: McPherson. Wonderful woman.

BARNETT: Yeah. She's an incredible woman.

LEHMANN: Went to Smith. She will come here for her thirty-fifth reunion this weekend.

BARNETT: What were your plans with a college education? Why did you go on to college? Did you plan to have a career at that time? Did you think in those terms?

LEHMANN: I probably didn't. But when I got to college, I decided. Yes, I decided I would like to go into teaching or museum work. And I took a rather dim view of museum work at that time. I didn't know a thing about it. But I decided I'd better find out about it. The chairman of the board of trustees at Packer, his name was Frank Babbit, a wealthy man, and he was a great friend of the director of the Brooklyn Museum. So he gave me an introduction to Dr. [William Henry] Fox.

BARNETT: Okay. So this is at the end of your career at Wellesley? This is just when you were going out to the working world, then. When you were graduating?

LEHMANN: My junior year at Wellesley. My first year at Wellesley. I came back to talk to Babbit and said I would like to do something in a museum.

BARNETT: Okay. Can we cover your years at Wellesley before we get up to how you get into museum work?

LEHMANN: Yes. At Wellesley I realized that I would like to go-- I moved from the English department. I took lots of courses in English. There were very excellent people there. But then I got involved with history of art because it had a good art department. A person named Myrtilla Avery was head of it at that time. At that time, you had to do the history of art and had to take some studio courses. You were obliged to do that. I did

perfectly well at studio. In fact, I did very well with that at Packer. I almost became an artist myself. The great person in my time was a woman named Harriet Boyd Hawes. She had gone to Smith.

BARNETT: Is that common among the faculty, that they had gone to other women's colleges?

LEHMANN: Yes.

BARNETT: Okay. I'm just wondering.

LEHMANN: Or men scholars. There were lots of men on the faculty, half and half, so to speak.

BARNETT: Although Wellesley originally started out with an all-women faculty when it first started out, as I recall. I'm pretty certain of that. So by this time, though, there were a lot of men on the faculty.

LEHMANN: Oh, yes. There were. Well, I don't know. Fifty-fifty. But lots of men on the faculty. Many of them in the art department had gone to Princeton [University]. Most, in fact, had. And there were good people from Princeton in that department too. But there the great person in my time was a woman named Harriet Boyd Hawes. Now, this will take a little time to explain.

BARNETT: That's fine.

LEHMANN: She went to Smith herself. Then she was awarded a fellowship to the American School of Classical Studies at Athens, and she went there with great pleasure. A

person of very decided ideas. I can tell you a good bit about her in due time. And so she thought she would like to have an excavation. No woman was allowed to have an excavation at that time, but she managed to arrange for it. And she excavated--the first women to do any excavation ever--at Gournia in Crete at the time of Sir Arthur Evans. He worked on Knossos. She had known him very well. And so she did that and was, as I say, the first woman of any sort at all. Now, this made a great impression on me.

Her classes by that time were very small. I took seminars with her, and they were marvelous. The last one had only two students in it, I and one other person. She was getting toward the end of her time. She retired, I suppose, in-- I was class of '34. She must have retired in '35 or so. Anyhow, people didn't really appreciate her anymore. Her mind was really on politics. She was a great person, enthusiastic person about FDR [Franklin D. Roosevelt], and marched in protest here and there and at Cambridge [Massachusetts]. Her mind was on politics, so she didn't keep up the library properly in her field, I'm quite sure.

But she was an extraordinary person. As I said, she went to Smith, and later on in my time at Smith, when I was dean, I had the pleasure of putting on a symposium in

her honor. I'll tell you about that in due time. A Land Called Crete it was called. Anyhow, there were these wonderful seminars with her, and I would hang on-- I don't know how she stood it. We had a lovely time talking about Greece and archaeology and all manner of things. You know, for an hour or two afterwards. I guess perhaps she enjoyed it. We had a great time together. So that was very important to me as a personality.

I had other good people too. Olive Dutcher in religion. I took quite a bit of religion, by the way, there.

BARNETT: Was this on classical religion or just religion?

LEHMANN: No. No. The Old Testament, New Testament, and so-- I was always very much interested, not in church-going, but I was involved with that period. At that time, you had to do that at Wellesley. You had to take a year of Old Testament and one of the New Testament. And I enjoyed it so much that even my two years there, I took yet another course in the New Testament. There were very good people in the department. Well, one of them in the Old Testament, Professor Dutcher, was very fine. I came to know her very well later on. But anyhow, it was well done in a very objective fashion, which I enjoyed ever so much.

BARNETT: So by objective you mean not necessarily--?

LEHMANN: Well, for example, if you were reading the Old Testament, you had to figure out all these various personalities who wrote it and so forth. You were not told ahead of time. I mean, you had to dope it out for yourself. Detective work is what you had to do. Extremely well done.

Now, I don't want to get ahead of myself, because some of these things carry on to later aspects of life. Well, I suppose it had really nothing to do with-- I was always involved, I guess, with causes, and when I went to Wellesley in the thirties, of course it was all the terrible hullabaloo with Germany and Nazism. The head of the German department at Wellesley had been there for decades, a normal German woman. In her department, there was a Jew named [Olga] Steiner, and she made a lot of trouble for her. And I remember I, in my innocence, went to see the chairman of the board of trustees at Wellesley College to protest her treatment of her. He received me-- I remember it was a Saturday afternoon--in Boston at his law office in a very official and proper way. And I got along very well. Now, Miss Dutcher was very important to me. She cared a lot about the rights and wrongs of this issue. So we became good friends in Wellesley too. But I guess I was always involved with causes of this sort.

BARNETT: That's interesting.

LEHMANN: And I guess I must have been doing it most of my life. Anyhow, I was already doing it then.

BARNETT: Where does that come from? Were your parents politically active?

LEHMANN: No. Not at all.

BARNETT: So this just came in college, was it--?

LEHMANN: I suppose college, through that environment, I guess.

BARNETT: Were there other causes besides defending this Jewish woman?

LEHMANN: No. I wasn't there terribly long, you see.

BARNETT: And the chairman of the board of trustees, did he listen to you?

LEHMANN: Oh, yes. He was very--

BARNETT: Did he do anything?

LEHMANN: I don't know what he did in the long run. I don't recall now what happened to Miss Steiner, whether she was kept or not. I'm not sure. I should know that.

BARNETT: Were there a lot of Jewish faculty?

LEHMANN: No. Very few. It's changed, of course, greatly.

BARNETT: And was there a deliberate admissions policy to keep--?

LEHMANN: I think there was.

BARNETT: A quota system for Jews?

LEHMANN: I expect so.

BARNETT: Yeah. There were in a lot of colleges. What about in terms of wealthy and poorer students? What was the--?

LEHMANN: I don't know. Well, I was self-help, myself. I lived in a self-help house.

BARNETT: Meaning you worked to pay part of your--?

LEHMANN: Yes. One corridor in the first house I lived in-- Schafer [Hall] was the dorm, and in one section of it you did a few things for yourself, you know. Well, in those days you had maids, you see, and people would come in and make your beds. Of course, I did that myself.

The last year I lived in Munger [Hall], which was a self-help house. So I would take care of the quarters of the head of the house, you see, and occasionally be on bells, so to speak, on the telephone. It was a very easy job to do, but you got tuition off for that--quite a lot off. So that made a difference.

BARNETT: And this was an actual dorm. It wasn't outside the campus.

LEHMANN: Oh, no, no. A new dorm.

BARNETT: Okay. Because I've read about in the women's colleges--I did a little background reading on this--that being something of a problem, that some of the women were obviously there on-- I mean, they had to work, as you

said. "Self-help" dorms, and they had to work to put themselves through college. Then there was a whole group that didn't, and they were very segregated.

LEHMANN: Not at all. I had friends all over Wellesley who were not in this house at all. Lots of them in the house were marvelous people. A great friend of mine in the house was the daughter of a musician, a famous musician, and we were great friends. But I had lots of friends in other houses at Wellesley, and in those days you often went twice a week out to other houses for dinner, which I did, with other people who had gone to Packer before--some of them had--whom I knew there. But you did that very regularly. So there was no question of whether you had money or didn't have money.

BARNETT: Okay.

LEHMANN: Not at all.

BARNETT: Because I've read different books about that. Also at one point, Alfred [H.] Barr taught at Wellesley for a couple of years.

LEHMANN: That's true. He did.

BARNETT: Was that during your time?

LEHMANN: No. Long before my time.

BARNETT: Okay. Well, actually he was there in '29, so he was--

LEHMANN: Well, I was there from '32 to '34, you see.

BARNETT: Okay. That's right.

LEHMANN: But I know about Barr because a great colleague of mine, Henry-Russell Hitchcock, and he worked together for years. Hitchcock was here at Smith too. But they worked together in the Museum of Modern Art in New York.

BARNETT: But I know he set up what I'd read was the first course on modern art in any college in the country at Wellesley--Barr.

LEHMANN: Well, it could have been, but I didn't have the wit to take it at the time. I don't think there was any modern art at all at Wellesley.

BARNETT: What periods did you take?

LEHMANN: By this time, lots of classical things, you see. Hellenic and Hellenistic art. I took--

BARNETT: So by this time you were into the artistic side of it. Did you also study classics in a political and historical way?

LEHMANN: No.

BARNETT: No. You were into the art. Okay.

LEHMANN: Good at the history of art there. Good in religion. Good in English. A bit of German. Not enough, goodness knows. Should have had lots more. Usually you should learn language as a young person, which I didn't have the wit to do, you see. Great pity. In my later life it was a terrible mistake.

BARNETT: Did you have your Greek then or--?

LEHMANN: No. When I went to graduate school, I had to take some Greek, an extra unit. You didn't get credit for it, but I took some.

BARNETT: Now, you must have had some, for instance, Renaissance work and that kind of--

LEHMANN: Yes. It was terrible.

BARNETT: Oh!

LEHMANN: I did take a course in the Renaissance. It was given by an Italian visiting professor named Franco Bruno Averati, and in this country, where people mostly wore tweeds, he would come in striped trousers. [laughter] The course was supposedly a course on the Italian Renaissance. Well, it was extremely poor, and this has to do with my later work with the Institute [of Fine Arts, New York University]. Well, I'll tell you about that later on. Anyhow, so I realized I didn't get anything decent out of that at all. I also took a course in oriental art. It was mostly Chinese art. Very well done by a person who went to Princeton--Campbell was his name--and moved off later on and worked for years in an oil company. I just can't think of that famous oil company in Beirut. Well, it doesn't matter. I saw him later on with my husband [Karl Lehmann] there. Aramco [Arabian-American Oil Company] or something of that sort. In any case, I

didn't have the wit to take Byzantine art, and there was the most marvelous person there, whom I got to know very well later on. Her name was Sirarpie der Nersessian. A superb person. Well, I didn't have the gumption to take Byzantine art. I didn't take that until the Institute. Now, what else did I take?

BARNETT: Did you have medieval art?

LEHMANN: Yes. I did medieval art, which I liked very much.

BARNETT: But nothing past about the 1800s or so?

LEHMANN: No.

BARNETT: Seventeen hundreds?

LEHMANN: Isn't that extraordinary? Strange, isn't it? I don't really think-- I don't think so. So I grow up, in my innocence, being really unaware of modern art. Not to say American art or American literature. It's unbelievable. I only got to it later by myself.

BARNETT: I don't think that was particularly unusual.

LEHMANN: Perhaps not.

BARNETT: Again, if you look at the Institute's courses, American art plays a small role compared to European arts. So--

LEHMANN: That's right. It does.

BARNETT: Well, maybe that's true because, of course, they had a European faculty. But--

LEHMANN: Yes.

BARNETT: What organizations, if any, were you involved in outside of academics? Were you, say, in literary societies or debating societies?

LEHMANN: No. Oddly enough, I was involved with the Christian society at Wellesley. What was the thing called? Can't get it back. I guess I got involved with religion at that point.

BARNETT: So it sounds like it was a bit of a working out of what you'd come with through your home background.

LEHMANN: Yes. Right. What was the thing called? Christian--I can't get the name back.

I was not a great athlete, so I wasn't involved with that. I don't know. Well, I spent a terrible amount of time going to Boston to museums.

BARNETT: That was your big activity. So you were very academically oriented then? Was this true of your circle of friends?

LEHMANN: Well, some of them. The friend in Munger, Edda Kreiner, was also involved with these things. No. I don't know. I guess I was more involved with, let's say, going to museums in Boston and Cambridge and so forth than most of them were. And that meant a lot to me. And actually, I was a very good student at Packer. You know, an A student all along. When I got to Wellesley, I didn't

do well at all. I did all right but nothing special about it. And I didn't even get a solid B average at Wellesley, believe it or not.

BARNETT: Oh, my goodness.

LEHMANN: Because I was busy doing other things, you see. And I wouldn't have missed it, actually. It was very different, of course, when I got to the Institute. It changed completely.

BARNETT: So that was a choice you deliberately made.

LEHMANN: Yes. I did. It was very important to me to get to know Boston and the city and then museums and monuments. That mattered a lot to me.

BARNETT: I see. That's an interesting choice. So although you weren't a serious student, you were serious about your field.

LEHMANN: Yes.

BARNETT: The sort of standard image of thirties college life is, you know, one big fling. It's smoking and it's drinking and it's out with boys and--

LEHMANN: Wasn't true of my time at all.

BARNETT: Well, I read even women's colleges in the thirties experienced a certain shift: for the first time, men are allowed on the campus in a much more--

LEHMANN: Not really in the thirties, I don't think.

BARNETT: Really? Okay. And of course you were there.

LEHMANN: Yes. I don't think so. Well, the great thing in my time was you were allowed to smoke, you see. And that was all together new. I wasn't a smoker myself. But that was it. Yes, at that time you could go out in the evening and stay out, in fact, until one or something. Then you had to be in. But there were no men in the houses. Nothing of that sort.

BARNETT: No, no. I don't mean that. I simply mean that before that time, for instance, when they put on plays or skits of any sort, women have taken the men's parts.

LEHMANN: Yes.

BARNETT: Now the men come from Princeton-- I think it was Princeton.

LEHMANN: I don't know that they did that at Wellesley either.

BARNETT: Really?

LEHMANN: I don't know. I wasn't involved with drama at Wellesley. Oh, I suppose I went to plays. Well, it was all very formal, so to speak. I mean, if you went to a concert, you wore evening dresses and so forth. That was still true when I first came to Smith.

BARNETT: I guess I'm interested in how-- I think having seen a little bit of the women's colleges and knowing something about them, it's so--from my perspective-- wonderful what women's colleges did for women's education

in the last part of the last century and the first part of this and how that community of women was able to, I think, instill a desire for learning and a desire for things that men had had access to for a long time but the women hadn't. I guess I'm wondering what were the advantages and the disadvantages of a women's college in your terms? I mean, as far as you know, your opinion. Maybe that's kind of the question I'm getting at.

LEHMANN: Well, I don't know. I think it's still true today.

BARNETT: Well, I would agree. I agree.

LEHMANN: I think one has a certain assurance that one doesn't have if one goes to a coed institution. And I know lots of people who are lawyers and so forth have said girls who have gone to single-sex institutions are far better lawyers and so forth, in the long run, than the others. And I think that's still true today.

BARNETT: Do you think it gave you a particular impetus in your later career, personally?

LEHMANN: Perhaps.

BARNETT: Okay. Were there any disadvantages of being in a women's college? I'm just asking both sides of the question.

LEHMANN: Well, I don't think so.

BARNETT: I agree with you completely, but I'm just asking.

LEHMANN: Was that your experience in Bryn Mawr?

BARNETT: For me, even the short time that I was there, that was--

LEHMANN: Were you there a semester or a year or what?

BARNETT: A semester. That was really-- There was something about being in a class-- Well, of course by then it wasn't all women. There were men in the classes too, but they were from Haverford [College], and that wasn't considered quite as good as Bryn Mawr. It was just--- There was really a sense of--

LEHMANN: What class were you?

BARNETT: I would have been probably '79, I think. Yeah. So it made a real difference for me to get in a position where I saw women who were very successful and to be with women who were pushed that same way, and in that sense that the women were the ones who really carried the class. You didn't rely on the men to do it, as with so many educational institutions.

LEHMANN: Well, they're mostly second-class if they're women at other institutions.

BARNETT: Yes. Exactly.

Now let's talk about the Brooklyn Museum. You said your junior year--

LEHMANN: Yes. What happened to me was I--

BARNETT: Wait. I should change this tape.

TAPE NUMBER: I, SIDE TWO

MAY 18, 1992

BARNETT: Okay, your experience with the Brooklyn Museum.

LEHMANN: Yes. Well, first of all, I could go on indefinitely about Wellesley. I guess I've said probably enough.

BARNETT: Well, you can say plenty more, whatever you want to say. Those are my concerns.

LEHMANN: Sure, but we--

BARNETT: I don't know your experience so--

LEHMANN: No. Well, anyhow, after my junior year, I decided-- I had thought I would like to go into teaching. That had already lodged in my mind. I thought maybe in a secondary school. I must remember to tell you about that later. Anyhow, actually I didn't know beans about museums, so I [decided I] should find out what they were like.

BARNETT: So your training hadn't anything to do with the museum world.

LEHMANN: Nothing.

BARNETT: This is like most college training, where museum work was kind of secondary?

LEHMANN: Well, there wasn't any museum work in my time there. Well, I could have gone into it. Yes, in fact I

once tried to. In my senior year I tried to go to the head of the classics department. His name was Caskey, father of John Caskey, the excavator of Troy and other places. And he said, "Well, there's no opportunity at all for a woman in this kind of position." Anyhow, I decided to see what it was like. So I went to Mr. Babbit, who was a friend of Dr. Fox's, who was then the director of the Brooklyn Museum. And he arranged for me to go after my junior year, in the summertime.

BARNETT: How did you know this Mr. Babbit?

LEHMANN: He was a trustee of Packer.

BARNETT: Okay.

LEHMANN: You see. I'd done awfully well at Packer, and he said he'd be delighted to help me. So he arranged for me to go to the Brooklyn Museum for a month in the summertime. I had a glorious time as a volunteer working in one department after the other. It was marvelous. So at the end of that time, the vice-director, a man named Philip Youtz, said, "Well, we should get Miss Williams to come back and join us after she gets out of college." So that's what I did, and that's how I got there. Anyhow, Youtz was a ghastly character. He, in due time, managed to get the old Fox out. Clearly, he was an old man. He was getting near retirement, but not really there. He got rid of him. He got rid of all kinds of people who'd been

in the museum for decades. He did it with no warning. You'd be called up and then in a trice you were out of your job. Just an unbelievable man. Well, he didn't last indefinitely, happily. But I was there in that time, and I saw what it was like. Well, anyway, this was a wonderful experience that I had. I was there for two years. The first year [I was] working as an assistant in the classics department, and there only one year for that, but it was worth doing that.

BARNETT: Was this paid work?

LEHMANN: Yes. I think I got twenty dollars a week. That was a great salary. The next year I worked part-time at the sales desk there and got paid for that. You know, weekends and so forth. But I began at that time to do my work at the Institute. I'll come back to that in a minute. That was '35.

BARNETT: I didn't know your work at the Institute started that early. Okay.

LEHMANN: Yes. So it was just wonderful, because at that time in the Brooklyn Museum Youtz had the wit to hire a number of young people like me, sometimes in my same class. A great friend I still have, Christine Krehbiel Helwig-- I just spent the last weekend with her. And she was there installing exhibitions in that museum. And another great friend of mine I saw recently, Cynthia Root

Carter, was working there. She went to Wellesley and worked there too. A whole collection of marvelous young people which we had together at that time, and each in our various fields. The museum also had good American art. She was in that field too--Cynthia Carter. Anyhow, we had a great time together. And we had lots of leeway, so we were very naughty from time to time. We would go to the Met, and that was not the museum but the [Metropolitan] Opera [Company], because we became enthusiastic, at that point of my life, about Wagner. The beginning of my interest in music was with Wagner. I have changed my mind drastically in the meantime. But anyhow, it was a very exciting thing to do, so we had a wonderful time going to the opera together. And the museum was close to the botanical garden [Brooklyn Botanic Garden]. It was a lovely place adjacent to it. We would wonder around there for lunch and so forth. So we had a collection of very interesting young people. Other people-- Jane Bradley, a dear friend of mine, lives now in California, whom I see frequently. We all were there together. So a lovely time in our various departments.

BARNETT: These were all people you'd known at Wellesley?

LEHMANN: No. Mostly the museum. Well, one person-- I knew Cynthia Carter at Wellesley.

I got the European idea in my mind because this

friend Jane Bradley had gone to Bryn Mawr and had gone abroad during her years at Bryn Mawr, to France, and had traveled a great deal. She insisted that I just had to go abroad. Now, I had no possibility of going abroad. I had no money for one thing. So, anyhow, she put this bee in my bonnet that I must get abroad somehow. And that lodged in my mind, and in due time I either began to take work at the Institute-- And that's a long tale. Take you a lot--

BARNETT: Well, we'll handle the Institute separately, because that is a major--

LEHMANN: But at that stage I, in due time, got a fellowship to study abroad in 1936. That was her urging that I must do that, you see. And it was very important for me to do that, and so I was lucky to get that fellowship. Otherwise, I would never have done it. And I'll tell you about-- There's been an interesting fellowship that's been established in my honor here at Smith which has to do with sending people abroad. That's another tale. That has to do with Smith. So--

BARNETT: Where was the fellowship from? What was the source?

LEHMANN: The Carnegie Foundation. They gave fellowships to go either to Paris, to the Institute of Art and Archaeology [at the Sorbonne] there, or to the Courtauld [Institute] in London.

BARNETT: So which did you go to?

LEHMANN: I went to Paris.

BARNETT: Oh, okay. How wonderful.

LEHMANN: Oh, it was wonderful. That's another tale. It was wonderful.

BARNETT: So that's what you were doing from '36 to-- When did you go there and for how long?

LEHMANN: What? Paris?

BARNETT: Yes.

LEHMANN: Just the summer.

BARNETT: Oh, it was just the summer in 1936, did you say? Okay, that's why you quit working at the Brooklyn Museum.

LEHMANN: It wasn't going to be longer anyway. No, I didn't quit there. The job was for one year, half-time in the second year, and then I began to work at the Institute.

BARNETT: All right. I'm just separating out the various threads here. What does the Brooklyn Museum have? I don't know anything about it.

LEHMANN: Well, the great thing is the Egyptian collection.

BARNETT: Oh!

LEHMANN: Huge. One of the best in the country. We have the Met [Metropolitan Museum of Art] and perhaps Brooklyn and Baltimore [Walters Art Gallery].

BARNETT: How did it get an Egyptian collection?

LEHMANN: Well, there was a fund called the Wilbour fund there which was used for Egyptian works of art and also for a great library there on things that have to do with Egyptian art.

BARNETT: Did you know anything about Egyptian art?

LEHMANN: No.

BARNETT: Okay. But you were in charge of the Greek and Latin specifically?

LEHMANN: Greek and Roman.

BARNETT: Yeah. Greek and Roman.

LEHMANN: No. That was just fun. I had a glorious time. I wrote my first article there. And--

BARNETT: And that was on what? I haven't seen that.

LEHMANN: It's listed-- What was the thing called? Where's my bibliography? "The Earliest European Civilization" [The Brooklyn Museum Quarterly 22 (1935): 105-17]. Have you got that bibliography here? It's the first article.

BARNETT: Okay. Well, I can--

LEHMANN: The first thing at the top. That was great fun. I enjoyed that. It had to do with things Cretan.

BARNETT: Oh. Then that must have been something that you were partly interested in in your Wellesley days.

LEHMANN: No. It had really to do with the collection

that they had. And I had to work on this collection and then see it got properly exhibited and then publish it.

BARNETT: So was it primarily a Cretan collection or was that the important thing that you--?

LEHMANN: No. The great thing of the museum was that the--

BARNETT: Was the Egyptian, yes, but that you were working with. What were the kinds of objects you were working with?

LEHMANN: Well, you know, there were terra-cottas and statuettes and so forth.

BARNETT: Sort of the standard stuff.

LEHMANN: Well, I got off on getting that fellowship to go to--

BARNETT: Well, we should move on to that. Let me ask you a few questions about your experience. Did you like working in the museum?

LEHMANN: Yes. I enjoyed it ever so much.

BARNETT: But you decided that wasn't what you finally wanted to do. You didn't pursue it.

LEHMANN: I almost did. That's another tale. I could have been the successor to Miss [Gisela] Richter at the Met for decades. That's a long tale. Comes out of the Institute really. But in the end, it didn't work out. And it's a good thing that it didn't work out. Then I was able to go into things academic, which was much better for

my life in the long run. But that's part of another tale. I must remember to tell you about it in due time.

BARNETT: Why did you say it was much better for your life in the long run?

LEHMANN: Well, first of all, the publication, I think, is better. If you're in a museum, you have to publish the holdings in the museum, nothing else. That's all you're really expected to do. And I wouldn't have the whole broad range of all the other things which I care about in the history of art if I had been stuck the whole time in the classics department.

BARNETT: Yeah.

LEHMANN: Had nothing to do with the Middle Ages, the Renaissance, or anything else.

BARNETT: Yeah. It's much more flexible.

LEHMANN: Much more flexible. And the life is quite different too.

BARNETT: In terms of--?

LEHMANN: Well, your daily life. I mean, you're not tied to one institution, so to speak, and you're able to do more traveling and so forth.

BARNETT: That sounds like it was a good decision for you. Up until '36, you hadn't had any teaching experience or any academic experience?

LEHMANN: No teaching. No.

BARNETT: Okay. Let's talk a little about your experience in Paris. Just--

LEHMANN: Well, this was incredibly exciting to me. I went abroad with two other friends who also studied at the Institute. That's how we got abroad in the first place. And by that time I had come to know Karl Lehmann. Now, that's a lovely tale, but that leads into the future. He said, "Well, I'm not going to give you an introduction to Professor [Charles] Picard because you will spend the whole time studying there, and you should really get out around and see Paris the right way," which I did. So I went over with two friends who were also going to the Institute. We still know each other. And we went cabin class in those days. That was the middle class. You didn't go third class and you didn't go first class, but you'd go cabin class, and then you'd even dress for dinner in that lovely stage. And it was great fun and lots of fun on the way over. I was so thrilled. You know, I thought, "Well, I am on this boat. Well, I just don't care if I ever go home again." It was so exciting to me to be on my way abroad. And you lost all sense of time and space, you know, on the way over. I had had a friend in Wellesley who had gone to Germany at one point. She said-- I couldn't imagine she didn't care about anything but staying in Germany. She wanted to just stay there.

Yet, you realize, I understand that now. You wanted to go abroad and stay there.

Well, I had six weeks in Paris and with a dear friend of mine whom I'd known at Packer, Adele Frank. And we stayed-- I stayed in the house of a person named Jeanne René Giroux, with whom my friend Jane Bradley at the Brooklyn Museum had stayed in her years abroad. She introduced me to Madame Giroux, and I stayed there so long as she was in Paris. She wasn't there the whole time. She was there a few weeks. And then I moved to another little kind of hotel. I can't get the wording for it--a pension, really.

Anyhow, so I had the six weeks there, and I studied at the Institute of Art and Archaeology. I studied classics with Professor Picard and the Middle Ages, because obviously we all got involved very much with the Middle Ages. And they had a famous man, Marcel Aubert, a famous historian. In fact, I had him later on at the Institute, or before, you know-- And so one went out to see things everywhere. You see, you had studied Monday through Friday, and over the weekend you'd go out to see churches. Everything, you know: Amiens, Rheims, the Loire, Jumièges. It was incredible what you did over the weekend, and to see other monuments and churches particularly. And it was very exciting.

It rained practically all the time in Paris, but I didn't care about it at all. We had a glorious time going out and stopping in the late afternoon, having great tea parties and so forth. And, well, we got to know Paris awfully well and all the surrounding area all through Normandy--that area particularly. Not so much Brittany. North of Paris too, Île-de-France. But seeing wonderful monuments over the weekends.

BARNETT: How does this change your perception of the art to actually see it in person?

LEHMANN: Oh! It's completely different. You just have to see the work of art itself. And I can go on indefinitely about these times. I don't think it's of interest to you. We had wonderful times going out and staying there. Seeing Chartres, for example, spending the night there in a funny place across from the cathedral where young women were allowed to stay. And listening to the bells ringing and seeing those wonderful windows. It was just unbelievably beautiful. So I did that. I could go on forever about Paris.

BARNETT: Well, I think what I would be interested in is the ways that it affected you as an art historian.

LEHMANN: Well, I would say you just have to see works of art.

BARNETT: Had this been emphasized in your training? I

know there's a lot of talk about how-- A number of our interviewees say that in their training, they would show slides, sometimes even in black and white--

LEHMANN: Surely, that's all you had to start out with.

BARNETT: Yeah. Well, I guess obviously at that point. And that there wasn't a lot of emphasis on seeing the works. I mean, of course, they were in Europe. But even then, the kind of art history that was being done sometimes did not emphasize the work itself. It was like you could look at reproductions of it, and you didn't get to see--

LEHMANN: No. I never felt that.

BARNETT: You had a very different perception because you had been going to museums all this time. You were very--

LEHMANN: Yes. That's true. Also monuments, did I say? Trinity Church in Boston, for example. The wonderful work of [H. H.] Richardson. Well, we see those things all the time. I just realized you had to see the work of art itself, whether it's architecture or painting or sculpture or what.

BARNETT: So you already knew that. Is there any other thing you wanted to talk about with your Paris experience, specifically in terms of the art, that you can think of?

LEHMANN: I don't know. I would get up and walk across the Luxembourg Park to go to the classes in the morning.

Of course, they were all in French, needless to say.

BARNETT: Then your French was good enough.

LEHMANN: Yes. Good enough for that.

BARNETT: What about the classes themselves? Would they give you a new perception of how to view art?

LEHMANN: No. They didn't at all.

BARNETT: Even though you were studying with some very important people.

LEHMANN: Well, yes. Through them I was urged to go out and see all the monuments of the Middle Ages. All these great Romanesque and Gothic cathedrals and so forth. And they were not always easy to see. I remember through Aubert we had permission to go to Jumièges. Now, this is a marvelous abbey outside of Rouen. It was privately owned at the time. We managed to walk out to it--a long walk, hours of walking to get there from Rouen--and when we got there, we were, in theory, allowed fifteen minutes to see this abbey. Oh, we were just horrified. Well, we cajoled the guardian to let us stay twice as long. But it was an unbelievably beautiful experience. Well, we learned to go out and see things that way.

BARNETT: What was it like studying with Picard?

LEHMANN: Well, he was very learned. He didn't give me much of a sense of going out and seeing things myself.

BARNETT: So he was much more academic than--

LEHMANN: Yes. In the worst sense.

BARNETT: So you didn't particularly enjoy studying with him.

LEHMANN: Yes. But it didn't mean a lot to me.

BARNETT: Is that simply because you were so excited by the art, or did you really not find him that inspiring a teacher?

LEHMANN: No. He wasn't very inspiring as a teacher.

BARNETT: Was it because he was a poor lecturer or was it because his ideas weren't particularly interesting or what?

LEHMANN: Well, he was very learned. That was fine with me. He didn't inspire one really to go out and look at works of art even in the Louvre. I guess I did it in spite of him, as it were. No. Well, a person like Aubert would take you out himself. I remember going above the vaults of Notre Dame in Paris with him. You could see those wonderful timbers put up in the thirteenth century, and they're still there intact, you see. But you were taken out to go and see these things. Picard would never do that, you see.

BARNETT: So he was also showing you some kind of a historical-- So what kinds of things did he emphasize in the class?

LEHMANN: Can't remember that at all.

BARNETT: Okay, I can see that the experience was a very visual, aesthetic experience rather than an academic one. But that makes perfect sense your first trip to Europe. Okay.

LEHMANN: Then after that I went-- I went for three weeks to London. Now, this was very important for me. My first time abroad, I had the good sense, shall I say, to not do what lots of people did, and that's trying to see six other countries in two weeks, you see. I had the sense to realize I should see one thing fairly thoroughly at the time. So I spent those wonderful six weeks in Paris seeing Paris and the region around it very carefully. And then I went for three weeks to London on the same fellowship. And I stayed in London and went to a few things outside like Canterbury and Cambridge and the area. I had a glorious time with spending my whole time in Paris, and unlike London, it rained in Paris all the time-- unlike the normal scheme. And I had a wonderful time just seeing things. Again, I spent an enormous [amount of] time in the British Museum looking at its wonderful collections. And then--

BARNETT: Was that particularly the classical collection?

LEHMANN: Yes. Particularly that. That was very important for me. Spent lots of time doing that. And then I went out. I stayed to see other things like

Cambridge and Windsor--the gray horses. I was very fond of horses. Went out to see the grays at Windsor. And I went to Eton. That was very moving to me because I realized if you went to Eton, all those incredible numbers of those boys that had been killed in World War I. A very moving experience one had. Well, I had a great time of seeing the whole of London as far as I could at that time. Walking and taking buses everywhere. Having a wonderful sense of it. I was running out of money usually, and my brother would lend me money ahead of time to manage with it. We got something like-- I think we got something like four hundred dollars--seems to me--on which we went over and back in this fancy way and paid for our tuition and so forth. And you can't believe it. Nothing now, you see.

BARNETT: Now that won't get you anywhere.

LEHMANN: So this was a marvelous experience for me.

BARNETT: Yeah.

LEHMANN: And both Paris and London.

BARNETT: I presume you have been back to Europe a lot since.

LEHMANN: Oh, year after year after year.

BARNETT: Yeah. This was the first time. Okay.

Let's talk, then, about the Institute. Why did you decide to go to the Institute in the first place?

LEHMANN: Well, for one thing, they gave you tuition

scholarships through the same Carnegie Foundation. So if you were either in an educational institution or a museum, you could apply to go to the Institute. That's why I went there.

BARNETT: I see.

LEHMANN: Now, I didn't have the wit to realize-- It was the best institution in the world in the history of art, but I didn't know it at the time.

BARNETT: You didn't know that?

LEHMANN: No. So at that time, it was incredible. It was in the first floor of a brownstone house on Eighty-third Street between Fifth [Avenue] and Madison [Avenue]. At that time, Walter Cook was director, and he had assembled an unbelievable faculty from all over creation. I mean, people from Germany, people from Princeton, people from Philadelphia--a fantastic faculty. And they had their classes, except for a few seminars, in that place on Eighty-third Street. The teaching went on at the Met across the street--I mean nearby Eighty-second Street--where their classes and classrooms and facilities were. The lectures were held there. Except for a few seminar rooms, that little place at the Institute was a kind of corridor, a seminar room, a bathroom in which they made slides all the time. Then that was more or less it, I think. I remember seeing Dr. Cook in a blue pin-striped

suit with spats on, usually in the fall. My first course there was with him, and it was on medieval art in Spain, I guess. Half of it was given by Aubert--that was before I went to Paris--in French. That was great fun. And the first half was given by Cook. He was a ghastly lecturer. Just unbelievably ghastly. But I lived through it because of Aubert. In the meantime, I got to know my friend Jane Bradley at the Brooklyn Museum. And she also went to this thing, the French and to--

BARNETT: She went to this thing?

LEHMANN: This class.

BARNETT: Okay. So she was also going to the Institute.

LEHMANN: No. She wasn't. Anyhow, so in my innocence, I took that first course in '35. And, in my innocence, knowing nothing about German politics, in spite of what I did at Wellesley, I realized there was a very well known person named Karl Lehmann-Hartleben who came to the Institute in '35. And I said, "Well, what's my trouble, because I must take some work with him, because he may leave at the end of this year."

BARNETT: What kind of classics department did they have when--? They had basically just him in classics at this time?

LEHMANN: At the Institute?

BARNETT: Yeah. He was the classical--?

LEHMANN: Yes. He was everything. Beginning with Aegean and going through everything Greek, Etruscan, Roman, everything. And that's what I did too, as a student. Anyhow-- So I said, "I really must take some work with Dr. Lehmann." Cook was terribly decent about this. He said, "Of course you should." So he let me get out of the second term of his course. And so that was one of the what I should say-- I must not forget to say this to you. When I was at the Brooklyn Museum, I took a course with him [Cook]. It had to do with Spanish art-- Now, why did I get to do that then? Must have been an extra course. Anyhow, he took me over to his apartment--it was not very far away--and gave me a whole batch of Spanish books. And I said, "But, Dr. Cook, I don't read any Spanish." He said, "Get a dictionary, my dear." [laughter] That was very typical of him. Well, so I did. I spent time at the Brooklyn Museum reading those Spanish things.

BARNETT: Now, you were still working at the Brooklyn Museum, so you were only going part-time to the Institute?

LEHMANN: Very part-time. Yes, '35-'36, it was part-time. But anyhow-- So I went to the second term. I began to work with Karl Lehmann. But I also took the first term. Yes. The first term, end of '35-'36 first term, I took a course at the [Pierpont] Morgan Library with Charles Rufus Morey, the great person of Princeton in the Middle Ages.

It was given at the Morgan Library. It was incredible. You sat in the reading room of the library and all of those unbelievable manuscripts were brought out for you to see. That was before I went abroad, you see. It was wonderful. And sitting in the front row was Karl Lehmann, because he wanted to see what it was like to teach in America.

BARNETT: Oh, that's interesting.

LEHMANN: Anyhow, so we sat in that classroom, and it was very-- He [Morey] wasn't a good lecturer actually, but it was fascinating to be there. I enjoyed the whole Origins of Medieval Style, which, I think, was the title of the course. It was wonderful, very exciting to me. And working in that library was wonderful too. Morey and [Erwin] Panofsky--with whom I worked, too--they gave A pluses, as Karl Lehmann never did. You'd only get A's. But I got A pluses with both of them. My career at the Institute was full of nothing but A's and A pluses. So it was all fine from then on. Anyhow--

BARNETT: By the way, had you had any trouble getting into the Institute because of your grades at Wellesley?

LEHMANN: No.

BARNETT: So even though they were the top-notch institution professors, they didn't worry about grades or--?

LEHMANN: They didn't. It was wonderful. I mean I was-- I came from the Brooklyn Museum and I didn't do badly, but I was sort of a B minus student at Wellesley. But they didn't worry about that, and they didn't really care at that time. I think they're-- Oh, they're much fussier now. Much fussier now.

BARNETT: I'm sure.

LEHMANN: And not necessarily well so either, but because I think you probably have to have majored in the history of art to get in there now, which you didn't have to do in my time at all. I didn't do that. You could get in there with other kinds of backgrounds and make up your history of art when you got there, you see.

BARNETT: So they attracted a broad variety of students then?

LEHMANN: Yes. They did. Marvelous students too.

BARNETT: Yeah.

LEHMANN: Well, so we met-- I'm getting ahead of myself. We met in this crazy place, then, and the classes were given at the Met. Well, so Karl came and he went to the Morgan Library to see what it was like to teach in America. He found it very fascinating to do even though Morey was not a great lecturer at all. So I guess that was my first work at the Institute until I got switched into Karl Lehmann's course on Greek and Roman painting,

the first course there with him. By that time, then, I had applied for and got the award to go to Paris, and that's when he said to me, "Now, I'm not going to give you an introduction to Picard, because otherwise you'll spend your whole time working. You should get around and see Paris and so forth." That was very wise on his part. So that was it.

Now, at the Institute then, in my time--I don't know if it's still true--you had to take, I think-- I finally didn't get an M.A. You could go directly through for the Ph.D. So you had to take twelve courses, I think. And only six of them had to be taken at the Institute. You could take the rest at Columbia [University] or anyplace else. That was very generous on their part. So that's what I did. Now, I took most of my work with Karl Lehmann. And in that time, you had to have a major and two minors. The major had to be a field. My field was huge: Aegean, Greek, Etruscan, Roman. The whole huge thing. It has now spread into much smaller units. Then two connected minors. My connected minor was early Christian-Byzantine, and the other was not connected. That was Gothic with me, because in the meantime-- Well, I don't know. I got much involved, apparently, with Gothic architecture at that point.

BARNETT: Was that because of your trip to France?

LEHMANN: I'm trying to think. Probably it was. Yes, I guess I fell in love with the Gothic, with medieval art. Particularly Gothic art at that stage. And I've seen a great deal of it in the meantime. It's just wonderful.

BARNETT: But your particular interest was architecture or art or both?

LEHMANN: Especially architecture. Well, but I did the whole works with Karl.

BARNETT: But just-- I'm sorry to interrupt you, but you haven't done anything subsequently in your scholarship, particularly, with Gothic art, have you? I can't think of anything.

LEHMANN: No. I haven't. I've taught it.

BARNETT: Okay.

LEHMANN: That's another chapter. At Smith.

BARNETT: Okay.

LEHMANN: Now I love it. Now, where was I?

BARNETT: I'm sorry I interrupted you.

LEHMANN: I took most of my work with Karl in all these things. Then there were other incredible people there. Well, gradually the Institute moved. It moved from there to the Duke house on Eightieth Street, given by Doris Duke. And then, of course, for years now it's been on Seventy-eighth Street.

BARNETT: Is that the Warburg house on Seventy-eighth?

LEHMANN: Oh, I said the first one was the Warburg house.

BARNETT: Oh, the first one. Okay.

LEHMANN: Yes. That's right. You're quite right. That was the Warburg house on Eightieth Street. And then now, for years, it's been in the Duke house on Seventy-eighth Street.

BARNETT: Oh. Okay. Okay.

LEHMANN: All right. Well, I get mixed up with who taught where, but, anyhow, there were incredible people there. Now, the other great person that I had was Richard Offner. Since I had such a ghastly experience at Wellesley with Renaissance art, I said, "I've got to do something about the Renaissance." So I took a seminar. I was teaching then at a junior college. Don't forget about that.

BARNETT: Do you want to talk about that very briefly?

LEHMANN: Well, no. I'll come back to this in a minute. I could only take courses on Saturday because I was teaching the rest of the time. Half-time teacher was a full-time job. But anyhow, I'll get over to Offner first of all.

We had this seminar with incredible students in it whom I still know. Well, it began in theory at ten thirty. You had to be there at ten thirty. Offner never turned up until at least eleven, but you had to be there because he might turn up. The course on the origins of

Italian Renaissance art turned out to be duecento crosses, crosses of the thirteenth century. Nothing else at all. So I still didn't know anything about the Renaissance. But I wouldn't have missed it for anything in the world, because you sat around this table with wonderful colleagues and you sat there and looked hard--hard as you could look--at these Italian crosses. [tape recorder off] So the class really got started around eleven, and we were supposed to go from ten thirty to one, but it never got out until after two. So I realized you could never make any luncheon engagement at all on those Saturdays. And on great occasions--one great one--it began at eleven and lasted until six. And his secretary, who later became his wife, would bring us lunch in the meantime. But the main thing was you learned to see in the most incredible fashion. You sat there looking at these crosses. Hard. And you learned to see in the most extraordinary fashion, which lasted for your seeing for the rest of your life. I've learned to see really by that seminar. You learned to look hard and see things which you applied to all the rest of your looking in your other classes. So it was a very extraordinary experience. I wouldn't have missed it for anything.

BARNETT: Okay. When you say "seeing," what kinds of questions would he ask you?

LEHMANN: Well, we had to describe the things in great detail what you were looking at.

BARNETT: So, basically, the iconography on there or whatever it was?

LEHMANN: Yes. Yes. His great field was early Italian art. And a great connoisseur he was. Well, you had just to sit there and describe exactly what you were looking at in extreme detail.

BARNETT: Can you recreate that for me a little bit? I mean, you obviously can't completely, but--

LEHMANN: Well, I can't. You'd have to describe that cross--the sections of it.

BARNETT: Would it be as little as measuring it or--?

LEHMANN: No. No.

BARNETT: I'm just trying to get a sense of what exactly--

LEHMANN: Well, describe, I suppose, the position of the crucified Christ. Where his arms were, where his feet were--sometimes parallel, sometimes they were overlapping. Figures on the sides, you know. Sometimes figures of the Virgin and John, and simply describe what the thing looked like.

BARNETT: Okay. Did you describe the style in which it was done?

LEHMANN: No.

BARNETT: It was the literal placement of things on that

cross.

LEHMANN: Yes. There wasn't a great deal of difference in the style in these crosses. Not a great deal.

BARNETT: Okay. And then what did you do once you had it described?

LEHMANN: This is what I remember, I'm afraid. I just remember looking hard at it in a very special way, and it carried over to looking at other things hard. I can't really say more about it than that.

BARNETT: Well, that's very helpful. It's hard for me, I guess, not knowing those crosses, to understand exactly, and so--

LEHMANN: I should get one out and show it to you.

BARNETT: Do you have a picture of anything that we could--?

LEHMANN: They [the books in her study] are all sort of classical reprints, and they don't have to do with that period at all, I'm afraid. If I can find something, maybe later on.

BARNETT: Okay. Well, it's no wonder, actually, that you liked Offner, because the thing that's always said about Offner is that he was the one person who got people out into the museums, that he was very concerned with that sort of experiential aspect of it, and that seems so much closer to your viewpoint.

LEHMANN: Yes. Probably. Do you know people who've known

Offner before?

BARNETT: Well, you see we're doing a whole series, and a lot of the-- We've already interviewed George Kubler and John Coolidge and [James S.] Ackerman--

LEHMANN: Already? Have you done them too?

BARNETT: I haven't done them. Some of my colleagues have done them.

LEHMANN: George-- We were old friends. George and I were in graduate school together. That's another aspect.

BARNETT: Well, we'll have to talk about all those things too. Now we're getting toward the end of the tape. [tape recorder off] Do you have more to say on Offner? This would be a good place to wrap up if you're finished with Offner. Well, actually, I do want to talk about him more. I want to talk about what he was like personally and--

LEHMANN: He took a shine to me, and I would go up and see him once in a while in his office, an elegant office he had in the Institute. The second Institute. And he liked to talk to me, so it would take me about an hour and a half to get out of his office if I went up to ask him a question. He would like to talk to me about his old days. Believe it or not, he played football. He said he went to [University of] Chicago, that he played football there. He loved to tell me about his exploits on the gridiron. It has nothing to do with the history of art, I'm afraid, but

he liked to do that. He was a smallish man, black haired, and he always wore brown suits with brown ties, as I can remember. And Jewish, of course.

BARNETT: As well as all the faculty, basically-- Weren't the major members of the faculty--?

LEHMANN: [Richard] Krautheimer, Karl. Karl was brought up as a Lutheran. Nothing to do with his background at all.

BARNETT: Yeah. And I'm going to get into that.

LEHMANN: But let me see. [Walter] Friedlaender was Jewish. [Dimitri] Tselos was Greek. Cook, of course, was anything but Jewish. Morey wasn't. And other people who were brought in from other institutions were-- Well, Panofsky was Jewish. But I suppose many of the--

BARNETT: Well, obviously the immigrant professors were Jewish and a few beyond that.

LEHMANN: Yes. Yes.

TAPE NUMBER: II, SIDE ONE

MAY 19, 1992

BARNETT: Okay. I wanted to ask you just basically two questions. Then we'll talk about your teaching at Bennett [Junior College], and then back to the Institute [of Fine Arts, New York University], if that's okay. You mentioned that you had a scholarship to the Institute. Did you have to do anything for that scholarship? Any kind of work or--?

LEHMANN: No.

BARNETT: Was it just totally--? Were a large proportion of--?

LEHMANN: Well, the point was that if you were at that time either working for a museum or in some educational institution, the Carnegie Foundation gave you the tuition to go there.

BARNETT: Oh, I see.

LEHMANN: The same group, actually, that I was able to use when I went abroad.

BARNETT: Okay. It was the Carnegie again, then. Were a large proportion of students on scholarship? Do you know?

LEHMANN: I expect so, but I'm not dead sure.

BARNETT: One of our interviewees thought that a very large percentage were, but--

LEHMANN: I think it probably was quite true, although I've had recent students now--people who are Smith [College] students--who decided not to go to the Institute because it didn't give them enough fellowship money. They got much more going to [University of] Chicago or Yale [University] or whatnot.

BARNETT: But at the time, there seemed to be plenty of money. Not plenty but at least--

LEHMANN: Adequate.

BARNETT: Yeah, adequate. Okay. You mentioned also at one time you thought of going into secondary school teaching.

LEHMANN: Yes. I'll come back-- Well, I can--

BARNETT: Why don't you come back to it now?

LEHMANN: Well, what happened to me was when I finished Wellesley [College]--my last semester at Wellesley--in my innocence, I wrote a letter which I sent to lots of secondary schools offering my services to teach the history of art and possibly English. I must have written probably twenty-five letters, and no one responded at all, which I thought was rather shocking.

BARNETT: That is pretty shocking.

LEHMANN: And so that was rather discouraging. So that put an end to my thought about teaching in secondary school.

BARNETT: Do you have any idea why that was--?

LEHMANN: No. No idea. I wrote to a number of well-known secondary schools, and I don't know why they didn't respond, but they didn't. Not very polite.

BARNETT: No, it really isn't. But you did start teaching at Bennett Junior College.

LEHMANN: Yes. Well, what happened to me was that while I was taking [Richard] Offner's seminar on Saturday mornings, as I mentioned to you, I was teaching at Bennett. When I returned from that summer in Paris and London in 1936, I found that Mildred Purdy, who at that time was vice president at Bennett, who was a Packer [Collegiate Institute] alumna, had been in touch with Miss Marguerite Bourdon at Packer and asked her to recommend someone to teach the history of art. She recommended me, and so I came back and inherited this job, sight unseen, believe it or not, to go to Bennett.

Now, Bennett is located-- Was located; it doesn't exist any longer. It was there for decades at Millbrook, New York, a few miles east of Poughkeepsie. I then had bought a little second-hand Oldsmobile roadster, and I took that up to Bennett. I went by train from Grand Central Station to Poughkeepsie and then drove to and fro to Bennett and back. And I found when I got there the previous person who had been there for decades had used

only prints that she would hand around the class to explain what works of art were like. I'll get the name of what they were called in a minute. Anyhow, small prints about that size, black and white. Well, this, in my view, was absolutely impossible.

So I felt that I had to have slides, but of course, they didn't have any slides at Bennett. So what I did was to get slides from the big slide collection of the Metropolitan Museum [of Art] in New York. And they were splendid. However-- They had fine collections of all kinds of works of art: architecture, sculpture, and painting. But they didn't have for their purposes plans and sections, which you must have for teaching architecture. I knew that they would, of course, exist at Vassar [College], so I went to Vassar. At that time, the chairman of the department at Vassar was a man named [Oliver Samuel] Tonks. He was very pleasant to me, and he was quite willing to have me borrow a very few slides of this ilk. Now, the other person who became a great figure at Vassar, Agnes Rindge Claflin, took a rather dim view of this. But in any case, he [Tonks] allowed me to do that. So between the two things, I managed very well.

It was rather arduous because I had to go into New York once a week. Well, I may say, it was a part-time job so far as salary was concerned but a full-time job,

actually, in time. I guess that's true at most such jobs. Anyhow, so I would go into New York, and I could only take out what I could carry, which would be a hundred big glass slides in a box about that size, and drag them up to and fro in a bag to New York and take them to and fro, return them and so on, and go to Vassar and get those things. And that was a rather arduous procedure. Anyhow, that's what happened to me. And I taught the history of art there for three years.

BARNETT: Was it a general survey course you were teaching? Just one course?

LEHMANN: One course. But it took a lot of time to do that.

BARNETT: Yeah. It sounds like it.

LEHMANN: It would take me hours per week, and I had to arrange all these things and so forth. And it was rather pleasant. There were quite good students, actually, and nice surroundings and so forth. So that was what I was doing when I came from that background to the seminar at the Institute.

BARNETT: Oh, I see. Okay. And you liked teaching, then.

LEHMANN: Yes. I liked it very much.

BARNETT: You liked the process of teaching.

LEHMANN: I enjoyed it very much. That was my first teaching.

BARNETT: Yeah. So that was sort of important, then, in terms of your later career, in that way.

LEHMANN: Yes.

BARNETT: Okay. One thing I wanted to ask about the Institute: You said why you went to the Institute as opposed to anyplace else was simply because they gave you a scholarship. You didn't know that it was--

LEHMANN: That's right.

BARNETT: But where did this decision to go on to graduate work come from in the first place? That isn't an obvious step. Most people don't go on to graduate work. What was it that made you want to go on further anyway?

LEHMANN: Well, I had gotten very much interested, particularly in ancient art, and I decided that I would like to continue it and go into graduate school.

BARNETT: So are you saying that it was more of an act of interest in a thing rather than a career choice? You know, some people do it because that--

LEHMANN: Both.

BARNETT: It's both. It's both. Yeah. It's both. That's certainly true. Did you have more to say on Offner?

LEHMANN: I don't think so. No.

BARNETT: Okay. I have sort of a list of the professors here, and I was-- If it's all right with you, I thought

I'd just name them, and you can tell me--

LEHMANN: With whom I studied art?

BARNETT: Well, I have all the professors at the Institute, and I don't know exactly who you studied with and who you didn't. We talked very briefly about [Walter] Cook already.

LEHMANN: Yes.

BARNETT: But the general opinion on Cook seems to be that he was a great administrator and not a very good teacher.

LEHMANN: He was a poor lecturer.

BARNETT: Yeah.

LEHMANN: But marvelous at running the Institute. Splendid.

BARNETT: What was his scholarship like?

LEHMANN: His scholarship, I think, was quite all right.

BARNETT: What was his work mostly--?

LEHMANN: He mostly was interested in Spanish Romanesque art and wrote, I think, quite well on that score, but just wasn't a good lecturer.

BARNETT: Well, there's no question his big contribution was as the administrator of the Institute. Now, someone who was among the full-time faculty, but sort of the most inconspicuous and least well known of the faculty was [Philip] McMahon. Do you remember anything about him?

LEHMANN: Well, he was down at Washington Square

[College], the undergraduate section of that department.

BARNETT: Oh, I didn't know that.

LEHMANN: It was not at the Institute itself, but they [New York University] had a downtown Washington Square college, so to speak. They did have an art department and still do have a splendid one now. One of my best students [Carol Herselle Krinsky] has been teaching there for years.

BARNETT: Oh, really?

LEHMANN: So yes. He taught a course-- I must have taken that course, goodness knows! A course on methods of scholarship.

BARNETT: Yeah. That's exactly what he taught.

LEHMANN: And I did take that course and did perfectly well with it.

BARNETT: But you don't particularly remember it.

LEHMANN: Well, it wasn't very special to me at all because I mostly knew those things ahead of time.

BARNETT: Was it mostly a bibliographical course?

LEHMANN: Yes.

BARNETT: All right. And he wasn't particularly a spectacular teacher. That's the only connection he had with the Institute was basically that course. What connection did the Institute have with the undergraduate program? Any at all?

LEHMANN: No. I don't know why they asked him to give that course. Maybe it was useful for that curriculum, but I don't-- There was no real connection with it otherwise.

BARNETT: [Walter] Friedlaender. What do you remember of him?

LEHMANN: Oh, he was a wonderful person. He was much older than the rest of the people who came there. I didn't study with him at all, but people who did study with him adored him. He was a fine scholar and he was a very nice human being. So people loved to be with him. But I myself-- His field was quite unlike what I was interested in, and so I didn't work with him.

BARNETT: When you say "his field," what are you--?

LEHMANN: Well, his field was mostly seventeenth century and eighteenth century.

BARNETT: Yeah. So it's right just beyond your realm of interest.

LEHMANN: Yes.

BARNETT: Okay. Of course we'll come back to your husband [Karl Lehmann] and talk about him in depth after this. [Erwin] Panofsky.

LEHMANN: Oh, he was superb.

BARNETT: Could you talk a little about him?

LEHMANN: Yes. I took two courses with him. One of them was on German painting from the middle of the fifteenth

century on through Dürer. And, well, in those days at the Institute, you had to not only take your course and do a course examination but you had to do a paper each semester. It was a huge operation, and lots of people almost didn't finish things because the combination was too much, because these papers were terrific projects. I can tell you about one of mine. I had to do a paper for this course, and he handed out various volumes. This was a volume about Apianus, a German publication of the sixteenth century [Inscriptiones Sacrosanctae Vetustatis]. I could choose something that I liked to work on, and I chose two illustrations in that volume.

BARNETT: Where did these volumes--? These were the actually authentic volumes?

LEHMANN: Yes. He brought that volume for me up from Princeton [University]. He taught for years at Princeton, and he would teach also at the Institute. He brought this thing up from Princeton, and I had it in my apartment there for months. I chose two reliefs which were really ancient reliefs but produced now in a kind of revival way in the middle of the sixteenth century--my first connection, really, with antiquity in the Renaissance. So I wrote a paper on this thing. And through various other connections, through Edgar Wind, for one thing, I sent it to the Journal of the Warburg [and Courtald] Institute[s]

in London, and it was published. And this was rather special. It was called "Two Roman Reliefs in Renaissance Disguise," The Journal of the Warburg and Courtauld Institutes [4 (1940-41):47-66]. A big long article, and it was a huge hit on all scores. And I did this as a graduate student.

BARNETT: Oh, good. When you say "a huge hit," you mean your professors--?

LEHMANN: Everybody was-- I mean all those who read that journal were very impressed with the article. So it was a very nice piece. So I did that just as a graduate student. That was rather unheard of.

BARNETT: Even among people at the Institute?

LEHMANN: Yes.

BARNETT: Because there's a lot of talk about how much encouragement there was for graduate students to publish.

LEHMANN: Yes, but you don't always do that in one of the main journals in the history of art. So I was very lucky. Anyhow, so I did that.

That was one course I took with him. The other course I took was on Gothic art in France and England and Germany. And that proved to be very exciting to me. As I said to you, the only persons who gave me A pluses were [Charles R.] Morey and Panofsky. Karl [Lehmann] didn't do that. So that was fun. Now, he was a superb lecturer. A

wonderful teacher. Fine scholar. You know his scholarship very well. Short. Not handsome looking at all. And he was very much aware of that, actually.

BARNETT: He was very much aware of that?

LEHMANN: Yes. He was quite aware of that. Anyhow, he was just a superb person to work under. I wouldn't have missed it for anything.

BARNETT: How did he approach works of art in the classroom? You recreated a little of how Offner did that. Can you remember how he did that?

LEHMANN: Well, he would discuss the work of art aesthetically speaking--a good sense of what the architecture was like--analyze it in great detail, describe in detail, analyze it from a standpoint of style. And I don't know what else I should say about that.

BARNETT: Did he work with the actual works of art or with slides or what?

LEHMANN: Oh, everyone works with slides. These were--

BARNETT: Well, I guess-- Yeah, I guess particularly for that period. I guess Offner, as I said before, is sort of known for taking people--taking his classes--to the Metropolitan Museum.

LEHMANN: He didn't take us ever.

BARNETT: Offner didn't?

LEHMANN: Never. He didn't.

BARNETT: All right.

LEHMANN: We worked from slides, too.

BARNETT: In all of the classes from slides. Okay. I don't know exactly what you were looking at. It's so hard to-- For instance, with Panofsky, was his looking more at the stylistic element--?

LEHMANN: Yes.

BARNETT: Or at what that means in terms of--?

LEHMANN: Both. Both. Iconography.

BARNETT: Well, iconography is the word you always associate with Panofsky.

LEHMANN: That's right. Well, that had to do particularly with sculpture and painting. Not so much with architecture.

BARNETT: Yeah. Now, these are less-known people. I'm just going to kind of run that-- Well, some of them are pretty well known. I'll run down the list and see what you remember about any of them. Ernst Herzfeld.

LEHMANN: Not there in my time. He must have been at the Institute [for Advanced Study] in Princeton [University].

BARNETT: This is a list of faculty in I believe '38-'39, but some of these people could just have been teaching one course there.

LEHMANN: But, you see, I went to the Institute initially, from '35 to '39, very part-time. And then from '39 on

through '43, I was there full-time. He may have come and given a course here or there, but he was not a regular member of the Institute.

BARNETT: Yeah. Well, a lot of these people were just there very shortly or part-time. Julius Held.

LEHMANN: He was not there at my time. I know him very well. Fine scholar.

BARNETT: Alfred-- I don't know how you say his last name. Salmony.

LEHMANN: He was always in Chinese studies, and I didn't work with him at all.

BARNETT: Richard Krautheimer?

LEHMANN: Yes. A marvelous man. Now, I audited a number of his courses, which were mostly in the Renaissance and baroque periods. He's the greatest living architectural historian today.

BARNETT: Oh, is he still alive?

LEHMANN: He's lived for a number of years in Rome, and he has just come-- I went two weeks ago to New York to hear him because he flew over--he's ninety-five--to get a great award from the president of NYU [New York University]. A first time. A great honor which he was given on Monday morning, and I was invited to go. I couldn't do it twice, but he got the award--and a fine luncheon afterward--on Monday. And on Wednesday he gave a lecture at the

Institute, which I went to. It was absolutely superb. Just his same old self, speaking as well with the same funny mannerism he had in speaking, and lucid. A wonderful lecture. Just a superb lecture. So he's an incredible man, you know. He's written I don't know how many books, articles. They're magnificent. I have a great many of them.

BARNETT: What classes exactly did you take from him?

LEHMANN: I said I took some work in the Renaissance and in the baroque. I can't--

BARNETT: You can't remember exactly what.

LEHMANN: No. I didn't work for him. I simply audited his classes.

BARNETT: Oh, I see. Okay. Do you remember his approach at all? How he conducted a class?

LEHMANN: Well, you ask me that quite often, and it's hard for me to say that.

BARNETT: Yes, I know. It's been so many-

LEHMANN: They always began with a description of the work of art and gave a careful analysis of it and its background in the history of art--whatever it was. And the approach to it from a standpoint of form and style and so forth-- They all do about the same thing.

BARNETT: Was there ever any concern to tie the work of art into its social context, for instance?

LEHMANN: Not much with any of them. That's become much more of the goal now than it used to be.

BARNETT: Yeah. Oh, definitely.

LEHMANN: I rather deplore it.

BARNETT: That's interesting. We'll talk about that when we get to talk about your own scholarship and trends in scholarship.

LEHMANN: No. He was a superb lecturer too and a wonderful scholar.

BARNETT: I was wondering as you were saying that his emphasis was Renaissance and baroque-- I have down here that he also had publications in medieval art.

LEHMANN: Yes. He did everything from early Christian on, and he's written a big handbook on early Christian architecture and the Byzantine as well. But in recent years, his work has been particularly on the Renaissance and the seventeenth century in Rome. A wonderful recent book called The Rome of Alexander VII, 1655-1667, that is the seventeenth century. All the marvelous things which he did in that short papacy in the middle of the century, to put up wonderful churches, particularly.

BARNETT: I was wondering, because looking at the courses at the Institute, I'm amazed at--your husband is actually the best example of this--how much breadth the professors exhibited. Whereas now you think of people being very

much specialized.

LEHMANN: They're much too specialized. I deplore that very much. Now, in the old German days, you would be appointed professor of the history of art, and you could teach anything you wanted in the whole field. And that encouraged people to have a broad range. My husband could do anything using the whole of antiquity. And Krautheimer would do anything at all in his area of the history of architecture, beginning with early Christian and going on as long as he wanted to. And that was typical of them. All those great people were brought up that way. I was lucky to be a student of them, because that means that I had much more breadth than lots of people have had. Today, in my view, they're much too specialized.

BARNETT: But you're saying even at that time, in the American tradition, they were not as broadly--

LEHMANN: Nothing is like it.

BARNETT: Okay. Martin Weinberger.

LEHMANN: I didn't work with him at all.

BARNETT: Do you want to say anything about him?

LEHMANN: He wasn't, I think, up to the others. They were great figures.

BARNETT: Yeah. Right.

LEHMANN: And Weinberger wasn't.

BARNETT: Yeah. I think there are only a few really big

ones and then-- Edgar Wind?

LEHMANN: Well, he was strange. But he was not there normally. He was there for very few years. Not a member of the faculty at all. But I did take a course with him. He was a marvelous lecturer. I couldn't really trust him because I didn't like his scholarship. In one of my pieces, I wrote on Mantegna's Parnassus ["The Sources and Meanings of Mantegna's Parnassus" in Samothracian Reflections: Aspects of the Revival of the Antique (1973)], and lots of things he said about it were absolutely incredibly awry. And I had to criticize him for that.

BARNETT: Was your opposition to his scholarship larger than that one painting?

LEHMANN: Yes.

BARNETT: In what ways? What did you--?

LEHMANN: Well, I remember the first book that my husband wrote with a nice young student of his [Erling C. Olsen] called Dionysiac Sarcophagi in Baltimore. They were a wonderful group of eight or so marvelous sarcophagi in the Walters Art Gallery. Wind was going to do that himself simply from the standpoint of the Renaissance, and you can't explain these things, if they're Roman works of art, by the Renaissance. It wasn't a matter of connections at all, but you had to approach it as an ancient work of art, which he was not able to do. Well, happily he didn't do

that, because my husband did it. But that was the wrong approach to it, for one thing.

Well, I really couldn't trust him, but he was a spectacular lecturer. No question about that. And it really thrilled him that I got involved with the Warburg journal. He urged me to send that piece. He had read it and thought very well of it and thought I should send it in, and that's what I did do. So we got along perfectly well. And actually, when I first came to Smith, he was a [William Allan] Neilson [Research] Professor here. He was there for several years. That was in those days a big job, and here it still is. A special appointment. My husband had it at one time. And that's why his papers are here now.

BARNETT: Oh, I see. Then just kind of the sort of relationships among the faculty. Were any of them close friends?

LEHMANN: You haven't mentioned all of them. [Dimitri] Tselos for example.

BARNETT: Oh, you're right. I was kind of skipping people that I didn't think you would--

LEHMANN: Well, he was quite-- I did have some work with him.

BARNETT: Okay. Good.

LEHMANN: He taught Byzantine art and was a minor person

at the Institute. But a nice human being.

BARNETT: How did some of these more minor people end up there?

LEHMANN: Well, they may have been there first.

BARNETT: Yeah. I can't remember offhand.

LEHMANN: I think they may have been there before the great people were invited.

BARNETT: Because it is very odd. You know, they have these really spectacular people and then some people that are-- You know, I have a list here, but I'd never even heard of most of these people except I've seen them in a catalog. Robert Goldwater taught modern art.

LEHMANN: Oh, he was wonderful.

BARNETT: Okay.

LEHMANN: He taught modern art. And I knew him very well. He was abroad that same summer I was in '36. Older than I. And--

BARNETT: Also on a Carnegie [fellowship]?

LEHMANN: I don't know what he was on. Anyhow, he was a first-rate scholar, and he also taught, I think, at Queens [College] for a long time. But he also taught at the Institute, of course, in modern art. And I don't think he was spectacular as a lecturer at all, but a fine scholar.

BARNETT: Did you take any modern art courses with him or--?

LEHMANN: No.

BARNETT: When did you--?

LEHMANN: Well, I got to know him that summer, I guess, in Paris.

BARNETT: Well, when did you develop--? I mean, you must at some point have learned a little bit about art past 1800.

LEHMANN: Yes. But I just did it by myself.

BARNETT: So on your own. Yeah. And once you're out of the Institute presumably. Okay. I'll give you the other names listed in this catalog. And if you recognize any of them--did any work with any of them-- Andrew Ritchie.

LEHMANN: No. I didn't.

BARNETT: James Sweeney.

LEHMANN: No. They were also involved with modern art, and particularly the Whitney [Museum of American Art] in New York.

BARNETT: Oh, okay. James Lane.

LEHMANN: I've never heard of him.

BARNETT: And then there were a couple of people that-- It strikes me as very odd, because I never think of the Institute this way. There's a man named Evan Tudor and a woman named Elizabeth Haynes, who were--

LEHMANN: Never heard of them.

BARNETT: I don't think they're scholars. They were

teaching crafts, or they may even be scholars, but--

LEHMANN: Can't be. Not at the Institute. Got the wrong thing, because we had no studio work at all at the Institute.

BARNETT: No, I don't think it was studio work. They were teaching the history of crafts and the history of, for instance, interior design. They are in the catalog in the early thirties. That's a very--

LEHMANN: Well, not in my time.

BARNETT: Okay. That's a very odd thing because I--

LEHMANN: Well, the Institute now has a great wing for conservation. A very important aspect of the Institute.

BARNETT: But at that time they didn't.

LEHMANN: No.

BARNETT: No. Okay. Okay. Relationships among the faculty-- Did they see each other outside of the Institute, just personally?

LEHMANN: Well, Krautheimer and Karl were good friends.

BARNETT: Okay. I didn't know that.

LEHMANN: Good friends for years. And so I got to know Krautheimer through Karl.

BARNETT: Okay.

LEHMANN: Panofsky and Karl. Panofsky and Karl were distant cousins. In fact, it was partly though Panofsky that my husband came to the Institute.

BARNETT: Oh, I didn't know that. We'll talk about that later, but that's interesting.

LEHMANN: Yes.

BARNETT: But they weren't particularly close personally, were they?

LEHMANN: Well, they were good friends.

BARNETT: Okay. I didn't know that.

LEHMANN: And from time to time, Pan would come to our house, where we would discuss things that were of mutual interest to us and so forth. That was after I got married.

BARNETT: Were there any particular animosities that you knew of among the faculty?

LEHMANN: I don't think so. I think that Karl didn't think a great deal of some of his lesser-known colleagues, but he was perfectly civil to them. Had no difficulties at all.

BARNETT: One of our interviewees says that you had the sense that the old, solidly established scholars were kind of a block and that they gave this air-- They were perfectly cordial to the other faculty, but there was this air of "These were not the men we would have chosen," you know.

LEHMANN: It could be. Could be.

BARNETT: And that would sort of be understandable.

LEHMANN: Did John [Coolidge] say that or Jim [James S. Ackerman] or somebody?

BARNETT: It might have been John. I can't remember who said that, but one of them said that. Were there any divisions between the German and the American professors?

LEHMANN: I don't think so.

BARNETT: Was there a difference in the way they approached the material?

LEHMANN: Well, I don't know. All the ones I had were German.

BARNETT: I guess that's true. Okay.

LEHMANN: Well, that wasn't true of course of Cook. But that was a special thing. Well, it wasn't true of Morey either. Morey was a fine scholar and very cordial to the Germans and his colleagues.

BARNETT: Did they have a different approach, though, to the works of art?

LEHMANN: Well, I think that Panofsky and Karl and Krautheimer had their minds more on aesthetic problems than Morey did.

BARNETT: And what kinds of problems was he concerned with?

LEHMANN: Well, Morey-- It's hard for me to say. The material was so different. He was talking really about early Christian manuscripts, in particular Byzantine

manuscripts, and so forth. And I think it didn't demand the same kind of point of view that the other works of art did.

BARNETT: But I ask that because there's a conception that the Institute was-- Coolidge talks about this, actually. That he came to the Institute and there was just a whole different conception of art than he'd seen before. He said he had much more sense of art as a discipline. Before, he'd had individual professors who were very brilliant or very exciting, but he said once he came to the Institute, there was a sense of-- You would actually have schools of thought. This school could be opposed in its fundamental terms of analysis--its fundamental philosophical base--to this school. And he discusses it as being a much more sophisticated sense of art at the Institute.

LEHMANN: Probably.

BARNETT: I just wondered if you had a sense of that. You do think of that German tradition coming to the Institute as something that was perhaps more theoretically sophisticated than the American.

LEHMANN: Yes. I think that was probably very true.

BARNETT: But you don't exactly remember the ways that played-- You never did have enough experience with the American.

LEHMANN: No. I really don't.

BARNETT: Okay. How available were professors to students?

LEHMANN: Very available.

BARNETT: That seems a general consensus, that they were much more available than at other institutions.

LEHMANN: Yes. To everybody. Now, of course, I got to know Karl very well as a student, with other colleagues, and with other colleagues we often had lunch together. So it was a normal thing to do.

BARNETT: To just have lunch with your professors. What about outside of class? I mean, in the evenings or anything. Did you ever have professors over to your home or go to their homes?

LEHMANN: No. Karl lived in New Rochelle [New York]. So I didn't go there, but I saw him a great deal all the time. I don't know about the rest of them. I think they-- I'm sure that people who would work with Friedlander also saw him in a personal way, but I don't know whether it would involve evenings. I have no idea at all.

BARNETT: I think Coolidge actually mentioned that he used to come over to your home or you used to go to his or something. Well, after you and Karl were married. Maybe you don't remember these, but--

LEHMANN: Oh, John Coolidge and I were great friends.

BARNETT: But that's when he's no longer a student at the Institute maybe.

LEHMANN: No. No. He was teaching at Vassar and came to the Institute to study, and we got to know each other there very well.

BARNETT: Oh, I see.

LEHMANN: And then after Karl and I were married, we often saw him. We were great friends.

BARNETT: What was the curriculum? What was required of students?

LEHMANN: Well, I thought I had mentioned that.

BARNETT: Yeah, you did. And I guess I just want a little more clarification on that.

LEHMANN: Well, we had to take, as I said, a major, I told you that. In my case, it was Aegean through Roman. That was Aegean, Greek, Etruscan, Roman. A major and then two minors, one connected with your field. That was, for me, early Christian-Byzantine, and the other one, unconnected, was Gothic.

BARNETT: Yeah. You mentioned all that. So the basic course work and-- I forget how many courses you said it was. Was it twelve?

LEHMANN: Twelve year courses.

BARNETT: Now, were you required to have a certain amount

of--?

LEHMANN: Well, of course, you had to know German and French.

BARNETT: Yeah, that's what I was just going to ask.

LEHMANN: And you went downtown to the downtown institution. They didn't have that at the Institute.

BARNETT: If you didn't already know it.

LEHMANN: Well, you had to pass exams, and those were given in the Washington Square college, you see. New York University had a college down there at Washington Square. It used to have a wing uptown where it doesn't any longer, but the Institute was a separate aspect, so to speak, of NYU.

BARNETT: How much control did NYU have over the Institute?

LEHMANN: Well, it granted a degree, you see.

BARNETT: It granted a degree. In terms of appointments, in terms of--?

LEHMANN: I mean, it granted the students a degree.

BARNETT: Yes, I know. But in terms of appointments--?

LEHMANN: Well, no. I think that Cook ran the Institute as he wanted to and appointed professors when he wanted to. It was independent in that sense.

BARNETT: So it sounds like they had very little actual control.

LEHMANN: Very little control.

BARNETT: At least at that time.

LEHMANN: And they still don't. They still don't.

BARNETT: Oh, really.

LEHMANN: Because a dear friend of mine whom I brought to Samothrace, James R. McCredie--was for years director of the excavation and is director in Samothrace these days--has now been, for years, director of the Institute of Fine Arts itself, and I know all about the relationship between them. They're on fine, friendly terms, but they don't run things.

BARNETT: Oh, there was a point where-- You wouldn't know this as a student--this is later--but I thought you might know this as a faculty wife. Where Walter Cook has quite a bit of conflict-- I think maybe not with New York University itself, but I guess it was with Robert Lehman, actually, and he--

LEHMANN: It was through a colleague of Lehman. His name was [George L.] Greenway.

BARNETT: Now, he was the interim director, wasn't he?

LEHMANN: No. No. Never. He would have liked to be, but he wasn't.

BARNETT: That's not what I've read, but--

LEHMANN: No. It wasn't true, because my husband would have resigned from NYU or the Institute if he had come in.

BARNETT: Oh, really?

LEHMANN: It's a long tale.

BARNETT: Okay. Well, actually I would like to get in to some of the politics.

LEHMANN: I can't really.

BARNETT: Even if the tape is sealed?

LEHMANN: No. I mean, I can't really tell you details. I can't--

BARNETT: Because you don't remember them.

LEHMANN: I don't.

BARNETT: All right. What about the general exam? I think there's some art historian-- Who is it? Millard Meiss? I'm not sure.

LEHMANN: Meiss. He's wonderful. He went to the Institute himself, and he taught for years and years at Columbia [University]. He was a very special scholar in the Italian Renaissance, and I'm sure-- I've never heard him give a class, but his scholarship was splendid, and he's written extremely well. Had a great career in Florence and so forth.

BARNETT: Yeah. Well, I was using him sort of by way of an example, that even someone as bright as he was spent, someone says, eighteen months straight preparing for the general exam, and he was supposed to be--

LEHMANN: Well, I wouldn't be surprised. They were hard

things to take, and one had to take-- I forgot all about that, yes. We had to take these exams in all our fields, you see. All three fields.

BARNETT: So do you remember what your exam, for instance, was like?

LEHMANN: No. I don't.

BARNETT: You don't remember the questions. You don't remember it at all.

LEHMANN: I don't remember it at all.

BARNETT: Do you remember how--? I think that the one person that talked about these said that they went on for something like three days, and they were six questions of three to four hours each.

LEHMANN: I can't recall it at all.

BARNETT: They sounded pretty difficult.

LEHMANN: I don't recall it being as long as that. I doubt they were more than one day on any exam at all.

BARNETT: Oh, really?

LEHMANN: But I don't remember, oddly enough. Funny.

BARNETT: Did most people pass the exam?

LEHMANN: Well, I suppose so, but of course Meiss took a long time getting his degree. I was, oddly enough, very short. It took me about five years to do my Ph.D.

BARNETT: And that is a short time.

LEHMANN: Very short time. Most places you do it at least

in three years. But they would often spend a lot more time than I did.

BARNETT: How were you able to get through it so quickly?

LEHMANN: I don't know. [laughter]

BARNETT: [laughter] You seem to be able to apply yourself. You don't know why that was, huh? Okay. What about other kinds of cultural experiences related to the Institute? Did you visit museums in New York a lot?

LEHMANN: Of course I did. Yes.

BARNETT: As part of classes, did you ever visit museums? You said with Offner's you didn't. With any others did you?

LEHMANN: Well, with Karl, we would go. We went all the time to look at the sculpture collection at the Met. Always.

BARNETT: Yeah. I know he's written on that and he had classes dealing with that, so-- What about art dealers? Were you familiar with galleries or--?

LEHMANN: No. I didn't ever go there.

BARNETT: No.

LEHMANN: Some people though, yes.

BARNETT: Okay. And the professors didn't utilize that as a resource.

LEHMANN: No. There were some people who would-- Many dealers would like to get involved with this faculty, who

knew so much, and pay them something for their advice, so to speak.

BARNETT: Yeah.

LEHMANN: Well, Karl would go to anyone who wanted to have him come but never accepted any payment. He didn't believe that that was proper. But lots of people did.

BARNETT: Well, it must have been a little bit of a problem, because there was a regulation, at some point, passed that the professors could give appraisals of things but they had to take a fixed fee. In other words, it couldn't be proportional, I guess, to their appraisal. So that it must have been considered that it could put them in a dubious ethical situation.

LEHMANN: Yes. Well, he wouldn't do it.

BARNETT: Yeah. That makes sense. But some of the professors did appraisals for a fee.

LEHMANN: They did and would get paid for it. But he would never think of doing that.

BARNETT: He sounds like he had a very strong code of ethics.

LEHMANN: He surely did.

BARNETT: What about collectors? Were you familiar with any collectors in New York?

LEHMANN: Well, I forget their names. Yes. Someone whom Karl knew had big collections of antiquities. Can't get

their names back, but I did see them, yes.

BARNETT: But you didn't-- Not on a sort of regular basis?

LEHMANN: No, no. I would go there with Karl's class, so to speak.

BARNETT: So he did take his classes to see both museums and private collections.

LEHMANN: Yes. Yes.

BARNETT: How did he meet collectors? I mean, these were fairly wealthy people. They would be--

LEHMANN: Well, yes. I don't know. He had a very elegant upbringing himself, so he was perfectly at ease with anybody.

BARNETT: Did they ever take his classes, for instance? I mean, a large proportion of the students at the Institute were not serious graduate students. There were those general lectures that I guess the whole public could sit in on.

LEHMANN: Well, they could. Yes, they could.

BARNETT: And I think a lot of people--

LEHMANN: Did do that. That's quite true. And two people who, in the long run, took Karl's courses at the Met, in the end, gave some money for Samothrace. I'll tell you about that later on.

BARNETT: Yeah. I know that would be-- Oh, the name slips my mind--

LEHMANN: Holsten. Edward L. Holsten was one.

BARNETT: Holsten. Is he--?

LEHMANN: He was a banker.

BARNETT: Again, I can't remember who, but one of the interviews mentions that he took a class from Karl and then came up to him and said he'd essentially like him to be his private guide to Greece and paid for his way over there and had him show him around. That doesn't ring a bell with you?

LEHMANN: It didn't happen.

BARNETT: Okay. That's possible. This is somebody else's memory, and they wouldn't know as well as you would. All right. What about your fellow students? You mentioned a few of them. Who else do you remember?

LEHMANN: Well, there were lots of fine people. I knew George Kubler well, Coolidge well, Ackerman well, Fred Hartt well. He [Hartt] has died of course. You would have interviewed him, I'm sure, as a graduate of the Institute. Women whom I knew-- I'll get the names back. Eleanor Barton, but she wasn't there very long. Martha Leeb [Hadzi]. They came from Vassar. And I can't get the rest of their names now. Bluma Trell, who was a lawyer and worked for years with Karl on numismatics and so on. Let me think. Daniel Woods worked later on as an archaeologist in Spain. Phyllis Bober--Phyllis Pray

Bober--a great friend. Just now finished being dean at Bryn Mawr [College]. And she could be interviewed too, by the way. Harry Bober, who married her later on. I can go on-- These are the main people.

BARNETT: Okay. Well, I wonder if the ones that you knew particularly well, you wanted to talk about or had anything to say about as to their approaches and what they were like personally or-- I mean, you've known some very important people, obviously, and--

LEHMANN: Yes.

BARNETT: And your reminiscences would be interesting.

LEHMANN: Well, I just don't know, you know, how much time we're going to have for this. I think I should just leave it. We were great friends and got along extremely well together. Erling Olsen was another person, who came from Princeton and worked with Karl. I never had any classes with him, but he was a wonderful man. Unhappily he was killed in Normandy. He did his first book with Karl. Well, I just don't know where to draw the line here.

BARNETT: Okay. But you are welcome to talk more, and we can always hold our session tomorrow.

LEHMANN: Let's see.

BARNETT: I don't want you to feel that you're having to curtail yourself from saying what--

LEHMANN: No, no. That's all right.

TAPE NUMBER: II, SIDE TWO

MAY 19, 1992

BARNETT: One interviewee mentioned that, although there were I don't know how many students, technically, at the Institute, there were only twelve to twenty "serious" ones. And other interviewees have said very different things. I don't know what "serious" means, or does that--?

LEHMANN: I don't either.

BARNETT: So you would say that--

LEHMANN: I think everyone was serious.

BARNETT: Uh-huh. That struck me as a kind of odd classification. I just wondered. Another interviewee talks about students-- He said, "We used to come at eight in the morning. We would be there till nine in the evening." And he said there was such intense immersion in the subject matter--

LEHMANN: Well, I was never there until nine in the evening except when I had an evening seminar class, and lots of people did have them too. Some professors gave classes after five so the students could come to them, because lots of people had other jobs and came after that to class.

BARNETT: Obviously, literally, that couldn't have been true of a large proportion of students, because they were

only part-time.

LEHMANN: That's very true.

BARNETT: But is it indicative of--?

LEHMANN: But I myself, no. If I didn't have evening classes, I probably would go home at six or seven. I lived not very far away during that period. I lived on Ninety-seventh Street.

BARNETT: What, by the way, were your living conditions?

LEHMANN: Well, I was very lucky, because I had a dear friend whom I got to know at the Brooklyn Museum, Jane Bradley. And we had, during those years when I wasn't full-time at the Institute, an apartment on Ninety-seventh Street. It was a very pleasant apartment that we had.

BARNETT: And so it was pretty much up to the students to just find their own accommodations however they could?

LEHMANN: Yes. There was nothing like a dormitory. There still isn't one.

BARNETT: Yeah. I guess I was just wondering if this statement about "We were there from eight to nine" reflects this sort of, at least, level of commitment, that it was expected to be sort of your life.

LEHMANN: It was.

BARNETT: Yeah. In terms of studies. How many students were actually in the classics program?

LEHMANN: Well, I can't really remember. Once in a while

Karl would give, from time to time, an Egyptian art course, because there was no one doing it at that point. That would be pretty full, and maybe forty to fifty students. That would be a lot, you see.

BARNETT: Was that more than the Greek and Roman?

LEHMANN: Sometimes.

BARNETT: That's kind of surprising to me, that that would have been that popular.

LEHMANN: Well, it was so unheard of for anyone to give that kind of course, you see.

BARNETT: What was his background in that?

LEHMANN: He just dredged it up himself. There was a great collection, you see, at the Met. And he got interested in it and he sat down and worked up a course on it. I suppose there must have been in lecture courses probably thirty to forty students. Seminars would often be a dozen or sometimes many fewer.

BARNETT: How many were there that you think were specifically in classics, that had that as an emphasis?

LEHMANN: Oh, a lot of them.

BARNETT: Were there? Do you remember anybody who went on and become fairly prominent in the field?

LEHMANN: Well, Phyllis Pray Bober.

BARNETT: Okay, I didn't know that that's what she was in.

LEHMANN: Let me think. Well, Bluma Trell taught for

years classics at Washington Square. A superb teacher. Greek and Latin. Let me think. Well, all those other people like John Coolidge and Jim Ackerman and all those people were involved with this. Now, Ackerman and Coolidge went off on other areas too, but they were all in my classes. Now, you're thinking classicists. Yes.

BARNETT: Yeah.

LEHMANN: Well, there must be others, but I can't think of them at the moment.

BARNETT: Okay. Did most of the people you knew go into university work?

LEHMANN: Yes.

BARNETT: Was that sort of the standard thing to do?

LEHMANN: Yes.

BARNETT: Did some people go on to museums?

LEHMANN: I suppose so, yes.

BARNETT: But you can't think of anyone right off.

LEHMANN: There was a nice chap--Harry Pryor I think was his name--who went into museums. I think he became the director of the Albright[-Knox Art Gallery] in Buffalo. Well, I almost went into museums myself, but that's another case.

BARNETT: But certainly the Institute didn't train for museum work particularly.

LEHMANN: No. It didn't.

BARNETT: Were there any other options besides university or museum that people might have gone into?

LEHMANN: No. I think those are the normal things.

BARNETT: Okay. There are actually a few things that I did want to ask particularly. What was the proportion of women students versus men? Do you have any sense? Were most of the students men? Were a good proportion of them men?

LEHMANN: I think so. Insofar as the excavation of Samothrace was concerned, there were almost always women.

BARNETT: And why is that?

LEHMANN: I think just those who were interested. No, in our time, it was sort of half and half I guess.

BARNETT: Oh, really? I guess the obvious question there is-- You have a student body or a graduate student body that's half and half, then. When they go out to the professional world, did the women get as prestigious positions or as important positions as the men?

LEHMANN: Hard for me to say that really. I've been very lucky myself, because no one has tried to suppress me, shall I say. So I've had no trouble at all. And maybe my case is atypical. I don't know.

BARNETT: I mean, this is obviously one of the reasons why it's particularly interesting to interview you, because you have been so successful in your field--in a field

where, you know, proportionally, not nearly as many women have. So I'm interested in what the general patterns are, as far as you know them, and of course you--

LEHMANN: Yes. I've never had any trouble at all as a woman. Never in graduate school, never in my teaching at all.

BARNETT: So at the Institute there wasn't--?

LEHMANN: No cleavage at all. None.

BARNETT: And it was assumed that women would go on to professions just as the men would.

LEHMANN: Yes.

BARNETT: Okay. Were there any women faculty at all that were important? I actually have a list--

LEHMANN: Not in my time. There are now.

BARNETT: Okay. Yeah, now there certainly would be. Let me just run this past you.

LEHMANN: A number of good people now. Eve Harrison, for example, in classical art.

BARNETT: Yeah. But she wasn't there at your time.

LEHMANN: No, no. Long after.

BARNETT: This name I don't know. It was just given to me by one of the interviewees. [Kathleen] Weil-Garris Posner.

LEHMANN: Yes. She's a very good teacher.

BARNETT: But she wasn't there at your time either?

LEHMANN: No. Much younger.

BARNETT: Stella Kramrisch. She wouldn't have been there either.

LEHMANN: They're all much later.

BARNETT: But you taught part-time there at one point.

LEHMANN: No.

BARNETT: Really?. Now, who did we get these from? I think we got them from--

LEHMANN: Crazy.

BARNETT: Craig Hugh Smyth.

LEHMANN: No. Craig Smyth is a dear friend of mine, director of the Institute for a long time. I never taught there.

BARNETT: Maybe-- Well, I don't know. These were handed to me by--

LEHMANN: Well, they're quite mistaken. I hope you don't have many false things like that.

BARNETT: Okay. All right. I won't even ask the rest of them, then.

LEHMANN: Well, you can ask me about other people.

BARNETT: Well, I also have down that Phyllis Bober was part-time at one point.

LEHMANN: Downtown.

BARNETT: Oh, this is downtown, not at the Institute itself. But you were never part-time at either place.

LEHMANN: Never.

BARNETT: Okay. Just some questions on general kinds of administration. What was Cook's administrative style with regard to the faculty?

LEHMANN: Well, I never was at any faculty meeting, so I don't know.

BARNETT: Okay. You don't recall any particular conflicts with faculty or any particular--? I thought you might know through your husband.

LEHMANN: They all got along I think extremely well.

BARNETT: Okay. I was just kind of interested in how the Institute functioned, because Cook was a very strong man and he was very responsible at the Institute and--

LEHMANN: But anyone on his staff or his students, he was a hundred percent behind. And that was very difficult. I sat later on on various kinds of boards: AAUW [American Association of University Women] and so forth. If anyone was his student, he wrote a very strong letter on their behalf, no matter what. And you had to be careful about that, take it with a large grain of salt. Because they were not all identically, equally good.

BARNETT: He was enthusiastic about anybody who would have gone to-- Do you remember Robert Lehman at all?

LEHMANN: No. I never met him. Of course he was a great collector. Had a great collection of, particularly,

Renaissance works of art.

BARNETT: Yes. And had a lot of influence with the Met and also with the Institute.

LEHMANN: Yes. Right.

BARNETT: Do you have any sense of how the Institute changed under Smyth? Now, you wouldn't have been there any longer, of course. This would have only been through your husband.

LEHMANN: Smyth began as a-- He went to Princeton and got his A.B. and Ph.D. there. And then he was for a time, it seems to me, at the Frick [Collection]. Then he was appointed the director of the Institute. We have been great friends for years. He was a splendid director at the Institute and of course much more urbane than Cook was.

BARNETT: Yeah. He sounds it.

LEHMANN: But a fine scholar too. Later on he left the Institute, to everyone's great dismay, and went and ran [Villa] i Tatti for Harvard [University]. Did a wonderful job with that too. A fine scholar, and I've never heard him lecture in class, but a nice person to deal with.

BARNETT: Okay.

LEHMANN: Fine person.

BARNETT: What changes have you seen in the Institute overall?

LEHMANN: Well, it's even bigger than it used to be. It has this splendid conservation program which it runs in connection with the Met and fine faculty but, in my view, it's become much more specialized. And I deplore that.

BARNETT: Yeah. That's what you said. All right. Also, during the war years, looking at the catalogs, Krautheimer was with OSS [Office of Strategic Services], and your husband was teaching, I think, four courses in a semester. Is that possible? He was teaching more than--

LEHMANN: Well, they all did to start out with, you see. They came to the Institute and-- They never did that abroad. But they needed a job desperately, and I think they all taught four courses to start with. In due time, it changed so they would teach fewer courses, maybe two lecture courses and a seminar, something like that.

BARNETT: How did they feel about that? About teaching so many courses?

LEHMANN: Well, they had no choice. They were so pleased to have a good job, of course, they were willing to do that.

BARNETT: What was the pay like earlier on? Do you know?

LEHMANN: I don't recall that really.

BARNETT: Then I wanted to ask about the Institute's connection to the New York art world. Smyth talks about having to sort of woo wealthy patrons, people who were on

the trustees board and so forth. So let me just run a couple of names past you and see if you know--

LEHMANN: Have you talked to Smyth yourself?

BARNETT: No, I haven't talked to Smyth myself.

LEHMANN: But someone has talked to him.

BARNETT: Yeah, someone has. Well, for one thing, I wonder were faculty wives ever brought in to try to woo patrons or--?

LEHMANN: I have no idea.

BARNETT: Okay. Just thought you might know--

LEHMANN: Because you see when I was married to Karl, pretty soon I came to Smith.

BARNETT: Yeah. So you wouldn't have much experience with that. Let me just run these names past you really fast and see if they mean anything. Brooke Astor. This is of the Astor family.

LEHMANN: Yes. I know about her, but I don't know her personally. She's involved with the [New York] Public Library in New York.

BARNETT: So you had no connection with these people?

LEHMANN: No.

BARNETT: Doris Duke.

LEHMANN: I, of course, know about her, but I don't know her personally.

BARNETT: Okay.

LEHMANN: She gave money for the Duke house.

BARNETT: Okay. Let's kind of wrap up the Institute, at least, with this final question: What effect did the Institute have on American studies and how was it regarded in the American art world?

LEHMANN: I don't know how it was regarded, but I think everyone-- We believed it was the best institution one could possibly have gone to in our time. And maybe even now.

BARNETT: I think that that's certainly a general impression now. At the time-- I have read discussions that say, considering how important those people were, that Panofsky, for instance, didn't really have graduate-- Well, he had graduate students, but he didn't have a lot of people who he sort of trained and who then went out, and that he seemed to have fairly little influence.

LEHMANN: I don't think that's true at all.

BARNETT: Okay.

LEHMANN: First of all, he taught most of the time at Princeton.

BARNETT: That's true.

LEHMANN: He did teach at the Institute, and Harry Bober was a prime student of Panofsky, and he was, for years and years, at the Institute himself. Bober was, first of all, at other institutions. He was very briefly at Smith. But

then he went back in due time to the Institute, where he was for a long time as a student of Panosfky's.

BARNETT: Okay. That's a good example.

LEHMANN: So I don't think that's fair at all.

BARNETT: What about in terms of--? Another interviewee gives an example of syllabuses that were used at the Institute. People were trained from that syllabus; they went out to teach. They used that syllabus in their teaching, so that the Institute kind of spread in this way.

LEHMANN: I think it's quite true.

BARNETT: Okay. That would be very logical.

LEHMANN: My husband did have syllabi, I guess. But I had lecture notes, you see.

BARNETT: I guess I should correct my syllabuses to syllabi. You're quite right.

LEHMANN: That's all right, and I didn't intend to do that. I had his lecture notes, you see. And I used them a lot in my own teaching.

BARNETT: So that's certainly a way of--

LEHMANN: So in other words, what I learned at the Institute has been handed on to my students.

BARNETT: Yeah. Do you have anything more to say about the Institute? I want to be sure you say what you found important about it and--

LEHMANN: I think that's about it.

BARNETT: Okay. Let's move on then to--

LEHMANN: To Samothrace or what?

BARNETT: Well, I wanted to talk specifically about your husband, because obviously since he isn't around to interview-- You won't know all of his experience because you didn't live through it, but you will know a fair amount of it. I really don't have very much material on it. I have the basic sort of facts, but I don't know a lot of the detail. You mentioned yesterday that his father [Karl Lehmann] was a professor of law.

LEHMANN: Yes. I can tell you a lot about this so far as I recall it. I have his CV [curriculum vitae] around here. I can get it out for you if that's of use to you. He was born in 1894 in Rostock [Germany]. His father was rector of that small University of Rostock. His field was history of law, and he was a very famous man in his time. His mother [Henny Strassmann Lehmann] was also a very interesting woman. Not academic at all, but could do almost anything--a good poet, a good writer, a good musician. Did a great variety of things. He was one of several children, and they lived in Rostock for quite a long time. And then in due time, Father Lehmann went to Göttingen, which was a great university there in Germany. And when Karl was young, he was obviously very bright, and

he had a fine education. By the time he was up to graduate school, he had, you know, eight or ten years of Greek and more of Latin. A good linguist, not only in Greek and Latin but in German, Italian, French, and Turkish. A great variety.

BARNETT: My goodness. Where did he learn Turkish?

LEHMANN: Well, the war came along.

BARNETT: Okay. In the war. Yeah.

LEHMANN: Father Lehmann was very opposed to the war. And Karl was too, but he had to do something useful, he thought. So he volunteered for the Red Cross in Germany, and he did various things which he thought were not very useful at all. Then he was supposed to check mail and so forth, which he couldn't stand. Finally, he got really sick of it, so he went to someplace in Germany--I don't recall where--where he learned Turkish. And he crammed for the course.

BARNETT: He must have had a real facility for languages.

LEHMANN: Yes. He learned Turkish--I don't know--in six weeks or something. It's a terribly difficult language to learn. Anyhow, then they sent him off to do the things in Turkey.

So he was attached to a battleship and was there for a couple of years. He was sent primarily to Istanbul and had quite a career there. Well, he had no elaborate

position--I can't remember what kind of rank he had in the German navy. Nothing very special at all. But anyhow, he was there when the terrible fire broke out in 1917 in Istanbul, and he was very active in helping get rid of that fire and working with the mosques and so forth. So he was there for a couple of years.

In due time, other people with him on his ship were very opposed to the war too and would have liked to see it stop. And then finally, it did stop. But then he was there for--as I said--a long time. And he did a lot of riding. He was a wonderful rider. He did a lot of riding in his childhood, did that for years. And he really rode a lot in Turkey and went to see all kinds of places in Turkey while he was still in the navy. That was important for him.

BARNETT: I also heard that he did archaeological-- There were some opportunities to do archaeological work in Turkey. Is that true or not?

LEHMANN: No. No.

BARNETT: Okay.

LEHMANN: Then he came back, you see. This he did right on top, shall I say, of beginning his graduate work. So he came back, and he worked first of all with Noack in Tübingen.

BARNETT: With who?

LEHMANN: [Ferdinand] Noack, a famous German archaeologist, whose niece he [Karl Lehmann] married the first time. Elvina Hartleben was her name. He worked with Noack in Tübingen, and then he went to Munich. They moved around all the time in this case. He also worked with a great historian, [Heinrich] Wölfflin.

BARNETT: Oh, I didn't know that he worked with him. So that's actually art history.

LEHMANN: That's right.

BARNETT: I didn't know that he had an art historical background, although his works certainly would--

LEHMANN: And then in due time he went to Berlin and got his Ph.D. there under a very famous man. Ulrich [von] Wilamowitz-[Möllendorff] was the name.

BARNETT: Okay.

LEHMANN: A huge figure in the German field of philology.

BARNETT: Oh, so he had classical training, art historical training, and philological training.

LEHMANN: Yes. Classics, philology, archaeology, history, the whole range of things.

BARNETT: Was this the usual kind of training for the time in Germany?

LEHMANN: Probably.

BARNETT: That's very impressive.

LEHMANN: Yes. That's what they all did.

BARNETT: Well, the German system and the American system are just--

LEHMANN: That's right. Now, I could get up and get this--

BARNETT: Well, you know, you could get his CV when I leave, and I could look over it and if there's anything--

LEHMANN: Well, I don't know if I have a copy of it, but I can go over it with you at some point, because that might be useful to you. Then he got his Ph.D. in '22 from this famous character. After that then, he was a-- This is a normal thing you did in Germany, a certain kind of curriculum that you would follow. He went then briefly to Athens in the German [Archaeological] Institute. And after that he went to the German [Archaeological] Institute in Rome. The great place to be for anyone in his field. And then that lasted for a number of years.

BARNETT: And what did he do while he was there?

LEHMANN: Running the institute. He wasn't the director but second director.

BARNETT: Okay. Did he do archaeological work or--?

LEHMANN: Yes. After that, his first position, I suppose, was briefly in Heidelberg. That would be in the middle of the twenties, I guess, later twenties. Then after that he went to Münster in Westphalia, and he was there as professor and director of the museum.

BARNETT: Actually, he was Ordinarius, right? So wasn't

that fairly high for someone who--?

LEHMANN: Yes, he was.

BARNETT: Okay.

LEHMANN: And then, of course, he was there until 1933. And then he left.

BARNETT: Do you know the circumstances of his leaving?

LEHMANN: Yes. You see, technically he was Jewish. His parents were converts to the Lutheran Church, and he was brought up as a Lutheran.

BARNETT: Oh, was he--?

LEHMANN: And they all were, you see. But inasmuch as the background was Jewish, he was considered Jewish, you see.

BARNETT: Had he ever considered himself particularly Jewish in any way?

LEHMANN: No. Blond hair, blue eyes, and no connection at all. But anyhow, he took this very seriously. He was furious about people who tried to deny the fact that they were Jewish, you see. And there were a number of them who tried to do that.

BARNETT: Yeah. Right.

LEHMANN: Anyhow, so the minute-- Well, he had a hunch that it was going to come, you see, with Hitler and the Nazis. And so the very minute it began to come, he resigned and left Germany and went to Italy and was there for two years, he and his family. And they had--

BARNETT: Why Italy? Do you know?

LEHMANN: Well, he lived for years in Italy, you see. I said he was for years in Rome. And so he knew Italy very well. Taught himself Italian. Wonderful Italian he spoke.

BARNETT: How did he finance living in Italy?

LEHMANN: It was very difficult. I don't know how he managed with almost no money at all. But they got along somehow.

BARNETT: And his parents were still back in Germany, or were they--?

LEHMANN: No. No. Father Lehmann died in 1918, and Karl went home for his funeral. His mother lived until the thirties. A very elegant lady she was. They were wealthy people. They lived a marvelous life. So she lived until the thirties, and then she committed suicide. She was ill--had cancer--and it was impossible to manage. But they didn't molest her at all, actually. She lived in their country house in the Baltic. Hiddensee was the name of the town near Rostock.

BARNETT: What about the rest of his family? Did any of them make it out of Germany? His siblings?

LEHMANN: Well, one of them had-- There were three children. One died early in the game, but the other one, Eva [Lehmann Fiesel], came to this country. A famous

person in Etruscan language and studies.

BARNETT: Oh, how interesting.

LEHMANN: She came first to Yale and then, before long, to Bryn Mawr. And her daughter is a dear friend of ours. Ruth [Fiesel] is a wonderful woman, so we see her very frequently. We saw her this past weekend. So they got out. Now, lots of the family didn't get out. They got done away with. But these people did get out. There were just Eva and Karl, and I told you about the parents.

Now, as I mentioned to you, Karl was in Italy all those years--it was two years--until '35. And he was offered various kinds of positions all over creation, which, thank goodness, he didn't take, like going to Ceylon. But anyhow, he got here, and I think partly through Panofsky, as they were distant relatives. I think he must have mentioned him to Cook. Anyhow, in order to come here, you had to be invited. Otherwise you were lost. And particularly it was very hard to get out of Naples. The consulate there was extremely awkward and difficult, and they made terrible trouble about giving anyone a visa to get out. But finally he did get out with his family. He came a bit ahead of time, and he got here on the first of September 1935. And the very first thing he did was to go downtown and denounce his German citizenship and take out his first papers. Very first

day.

Now, he had a terrible time becoming a citizen because he had to go away to Samothrace all the time. It's out of the country. And he got in trouble, really, because of that. So it took him not five years but eight years to become a citizen. And he did it partly through a friend of mine, a Judge [William] Bayes, who was a well-known judge in Manhattan. He helped him a lot to get through all this red tape, and finally he did get his citizenship. But that was definitely delayed.

And then I've told you I first met him in Morey's class in '35.

BARNETT: I'm interested that he had this art historical background. I didn't realize that. Could you see the imprint of Wölfflin's philosophy on his approach to art?

LEHMANN: Well, I don't know. It's hard for me to say. Hard for me to say.

BARNETT: Hard because--?

LEHMANN: Well, the field was very different for one thing.

BARNETT: I guess he has such an emphasis on style, and that's what I associate with Wölfflin is that--

LEHMANN: Well, that's true.

BARNETT: You know the development of style as style, apart from the--

LEHMANN: Well, that's true. Style was important with him. Very important with him.

BARNETT: Although he seems-- Now, I don't know Wölfflin's work really, but your husband seems to have a much greater emphasis on--not in all of his things, but in some of them--the social contexts that he was interested in, and to some extent, too, what it said about the people themselves. Although he focuses on the art, he sees it as the expression of a--

LEHMANN: I didn't find that true of his courses, particularly. He was very much interested in the history of religion.

BARNETT: Now, where does he acquire that interest?

LEHMANN: I don't know where he acquired that, actually. I'm not sure at all.

BARNETT: Okay.

LEHMANN: But, you see, when he got to the Institute, he felt one thing he could do for them would be to start an excavation in Greece. And he was interested in Samothrace because one of the two great mystery cults in Greece was in Samothrace.

BARNETT: So he chose it for particularly that reason.

LEHMANN: Yes.

BARNETT: I didn't know that he'd chosen it exactly-- I thought that maybe it's what was open.

LEHMANN: No. No.

BARNETT: I guess it's a little surprising to me he was so interested in a mystery cult, because in a lot of ways, his scholarship--well, I think of his work on Jefferson or whatever--emphasizes a much more kind of rational approach. So it really surprised me to realize that he had this interest in that sort of thing. It isn't something that I would have expected from some of his other work.

LEHMANN: No. You wouldn't.

BARNETT: And can you give me any hints as to how--?

LEHMANN: No. I don't know what the genesis of that is at all. I can't tell you. Anyhow, he felt-- First of all, in those days, you could apply for a permit to excavate in Greece. There were three digs that were possible each year, and they were all taken by others. There's always one every year in the Agora in Athens, one at Corinth, and then another one, so to speak. I forget what the third was in our time, but we had a temporary permit which was given to us to work in Samothrace.

BARNETT: By temporary-- How long was it for?

LEHMANN: Well, for year to year to year to year. You see, it had to be renewed.

BARNETT: And that had to be renewed year after year.

LEHMANN: That's right. But Karl got along very well with

all the Greeks. They were willing to do anything for him. That was a great asset,

BARNETT: Yeah. I'm sure.

LEHMANN: So he felt something he could do would be to have an excavation, and he chose Samothrace because of his interest in the history of religion.

BARNETT: Okay. His own religious beliefs, I mean-- If he'd been raised Christian, did he still--?

LEHMANN: He was technically a Lutheran. He wasn't a churchgoer at all but always kept that association.

BARNETT: Okay. In his Jefferson book [Thomas Jefferson: American Humanist], again, he contrasts Jefferson's Christian ideals to a pagan ideal and finds the Christian preferable, which again I thought was interesting for someone who was really studying pagan antiquity. So--

LEHMANN: It's a wonderful book, isn't it?

BARNETT: Yeah. It's a very interesting book. A very interesting book. And I think it says a lot about him--his whole philosophy.

LEHMANN: Actually, it has been wonderfully well reviewed.

BARNETT: I'm sure.

LEHMANN: Oh, it's been superb. I was unwise in suggesting that he use MacMillan [Publishing Company] as the first publisher. They let it go out of print without letting me know at all, to my fury. And I had a terrible

time getting it republished. Finally, [University of] Chicago [Press] did one or two editions of it. I didn't have the gumption to think of [University Press of] Virginia, which would be the right place. But finally, after a lot of trouble, the lovely editor of the press of University of Virginia took it and got out a lovely edition. And now they've kept it on. They reissued a new edition a year or two ago, and it's just fine. Just as lovely as it ever was. And I've been involved, of course, in getting it done each time.

BARNETT: How did he get into Jefferson in the first place? What--?

LEHMANN: What happened was he wrote a little piece about Thomas Jefferson, archaeologist, for AJA [American Journal of Archaeology], about his excavation on Indian mounds and so forth. He got fascinated. And then he got enthralled with Jefferson, and he then read everything about Jefferson, all his papers and so forth. He just adored Jefferson.

BARNETT: Jefferson seems to have represented to him--from my reading of the book--something that he found very positive in a kind of democratic ideal in the United States. I'm wondering how-- He came obviously from a country that was in tremendous trouble with horrible things happening. How did he view the United States? It

was a very different kind of culture.

LEHMANN: He adored it from the beginning. He was most enthusiastic about it.

BARNETT: What was he enthusiastic about?

LEHMANN: The whole atmosphere of living.

BARNETT: What does that mean? Does that mean politically? Does that mean--?

LEHMANN: No, I mean he just loved the whole way of life. He liked the point of view that one had. He liked the-- Well, he was a great admirer of FDR [Franklin D. Roosevelt]. And just enthusiastic about the whole way of life.

BARNETT: Because he thought it would-- When you say FDR, he liked FDR's political programs, then? The notion of a sort of more-- How would we put it? He emphasizes, again in his work, "democracy" as a big word to him.

LEHMANN: Yes. That's it.

BARNETT: And education--everybody having access to education. That's another thing that comes up a lot.

LEHMANN: And that's right. And also lacking red tape and bureaucracy. Now, when he went to the public library in New York, immediately he walked in to the main information desk on the first floor there and he asked what he should do, being prepared to hand out some kind of papers to indicate if it was possible for him to use that library.

They couldn't understand this at all. They said, "Go upstairs to the third floor and use the library." He couldn't believe it. It was just open to everybody.

BARNETT: That is a very good example. What about in teaching? The differences between the German and the American system, how did he respond to that?

LEHMANN: I don't know.

BARNETT: You don't. Did he ever say anything about the difference in, say, the students here?

LEHMANN: Well, I don't know. He very much enjoyed his students here, Coolidge among them. And, well, I had grown up, you see, in this unfortunate way, without having the right kind of languages and so forth, and I should not be taken very seriously about this. But I didn't worry about that at all.

BARNETT: Really?

LEHMANN: Because I could go my own way without that, and I made up for it in due time. But he wasn't too theoretical about that.

BARNETT: I would have thought he might have been disappointed with American students because they didn't have--

LEHMANN: No. He wasn't at all.

BARNETT: That's interesting. He sounds very adaptable in that way. Oh, actually, I wanted to read a quote from

Colin Eisler. In an essay ["Kunstgeschichte American Style: A Study in Migration" in The Intellectual Migration, edited by Donald Fleming and Bernard Bailyn] he mentions your husband a bit and he--

LEHMANN: In what is that?

BARNETT: It's in a book called-- I can show it to you later if you want me to.

LEHMANN: Because he came long afterward to the Institute.

BARNETT: Yeah. He did.

LEHMANN: And he was evidently a very good faculty member.

BARNETT: I have that paper right here. [tape recorder off]

I'm just interested in your response to the essay. He says that "Karl inspired art as well as admiration, but the cozy veneer of American academic life was not cut to his measure. Independent and complex, the less happy facet of Lehmann's personality may have been cut by his isolation from a stellar centrifugal position in a great German university, in which the full spectrum of erudition and authority could have been most fully exercised. The fact that few, if any, of the American classical societies availed themselves of his extraordinary abilities must have also contributed to a certain defensiveness which would have quite naturally arisen in the course of exile."

He sees him as kind of an isolated figure almost in the---

LEHMANN: I don't think that's true at all.

BARNETT: Well, that's why your picture of him is very different.

LEHMANN: Completely unlike that.

BARNETT: Yeah.

LEHMANN: I think it's quite true that certain societies--I think of one in New York. Now, it still exists, and I can't think of the name of it. They meet every month, I think. A kind of archaeological society. He was never invited to belong to it, and that he found painful and unbelievable.

BARNETT: Why wasn't he invited to it?

LEHMANN: I have no idea. Perhaps because he was a foreigner.

BARNETT: It seems a certain provincialism.

LEHMANN: That's right. But he couldn't understand that, you see.

BARNETT: What about his acceptance among other classicists? Not necessarily in societies, but did he eventually--?

LEHMANN: Oh, he belonged to all the normal kinds of associations that everyone does. And he was a member of the board of the Society of Architectural Historians. That was perfectly normal--

BARNETT: So he was involved in the profession a lot.

LEHMANN: Yes.

BARNETT: Did he have an impact on classical studies here? That's a very hard thing to trace, but--

LEHMANN: It's hard for me to say.

BARNETT: What about his attitude towards his--? A lot of intellectuals, Jewish intellectuals who left Germany-- You know, there was this horrible, inexplicable, in a way, thing that happened in Germany. The great German cultural tradition and all that Germany had stood for, and then the rise of Hitler and this horrible, barbaric kind of thing. And there was a kind of feeling, I think--

Actually, I have a quote on that here, too, that I'd like to go through briefly. Again, one of the interviewees says that the German professors--some of them--"visualized the Americans as being pure and simple, but that was their virtue." In other words, they weren't as theoretically sophisticated, but maybe that wasn't such a bad thing, that you don't get them all mixed up with this terrible philosophical tradition of Europe that ended up with Hitler. Now, I don't think you can blame Europe's philosophical tradition for Hitler, but there was a sense of all that they had believed in and that it came to this, and a sort of anxiety about their cultural roots, in a way. I guess I'm asking, you know-- To have grown up in a

country, in a tradition, that you loved and then have that happen and have to leave and come to a whole new-- What was his feeling toward Germany and the German tradition and--?

LEHMANN: Well, he was horrified by what happened to it. And he spent an enormous amount of time in the early days, when I was a student at the Institute, helping people to get out of Germany, to come here. All kinds of famous people came through him, including Herbert Bloch at Harvard. They came, with his help to get here. And he did spend hours doing that. Days. Months.

BARNETT: Did he feel that German thought, per se, was--? I guess I find it interesting, too, that he turns to Jefferson, for instance, and writes about Jefferson, and he compares him to Goethe, as though he's found an American equivalent who represents those American democratic ideals. I'm not saying it's a substitute for German culture, but it's--

LEHMANN: It is not at all. It's very different, I would say.

BARNETT: Yeah. It's very different. I'm just wondering about the whole-- It just seems a great loss and something that you would-- To have your country and your whole tradition kind of lost there on its own soil would be a very difficult thing. And I just want a personal--

LEHMANN: I don't know. Hard for me to say. He, of course, did not want to return to Germany at all.

BARNETT: Did he ever return?

LEHMANN: Yes. During our years working in Samothrace, we would usually go to Switzerland for some weeks at the end of August to work and write and rest and do various kinds of things. In the meantime, I had gotten terribly involved in Gothic architecture and had begun to teach it and so forth, occasionally. And he knew I wanted desperately to see some of those German cathedrals. So he said, "Oh, well, we'll go to Germany." And we went-- It was a very happy experience. I can't remember what year it was. That must have been the late fifties. We went first of all to Munich, where he had been a student. And everything went extremely well with him, to his great amazement. People were delightful to him as a human being, and we had a lovely time there.

BARNETT: So he was fearing that--?

LEHMANN: Well, he felt it would be very awkward to go back, and it wasn't, happily. And he had colleagues, you know, who were not Nazis at all whom we knew. We saw all of the lovely things in German museums and so forth. And we went for a lovely time to Trier for a weekend, a marvelous time there. Saw lovely cathedrals and churches. Saw all of that area and went to a number of marvelous

German cathedrals and had a splendid time. That was a great pleasure to him too. So he didn't-- In the end it was fine.

BARNETT: When he was in Germany-- I know he had left, you said, because he saw it coming. But had he experienced actual anti-Semitism in Germany, or did he just realize what was going--?

LEHMANN: No. People were really-- Everyone was really anti-Semitic and so forth. But he left immediately when Hitler-- In March of '33.

BARNETT: So that's still very early, before, I think, anti-Semitism becomes really prominent. Did he have trouble in his career? Was he allowed to pursue exactly the career he wanted or were there any restrictions being Jewish?

LEHMANN: I can't recall whether there may have been another position he was interested in that didn't work out. I don't think so.

BARNETT: Do you recall what he said? What kinds of anti-Semitism he did experience?

LEHMANN: Well, all around. It wasn't he personally but--

BARNETT: No. I understand, but I just mean if he related--

TAPE NUMBER: III, SIDE ONE

MAY 19, 1992

BARNETT: Okay. We're back on tape, and you wanted to say something about your husband [Karl Lehmann].

LEHMANN: Yes. I wanted to say that my husband finished gymnasium a semester early. In the meantime his sister [Eva Lehmann Fiesel], who was older than he, had gone to study in Munich, and the parents [Karl and Henry Strassmann Lehmann] allowed Karl to go ahead of time and live by himself there. That was rather unusual. So he went to the great museum of antiquities in Munich, the Glyptothek. He spent three weeks there in his careful way, I'm sure--a guidebook in his hand--going from monument to monument. And after three weeks, he decided to become an archaeologist. That was the beginning of it all.

BARNETT: That's a nice little story.

LEHMANN: He got along well with Mother. He went with her early in his life to Italy and Sicily and so forth. Yes. Now I'll come back.

BARNETT: Okay. Also, in terms of his training, you said he was trained in philology. How did that reflect itself in his later scholarship? Does he utilize philology at all? I can't--

LEHMANN: Oh, yes. There are philological things in his

writings--lots.

BARNETT: Okay. I guess I'll have to look at those.

LEHMANN: I can't give it to you now. After Karl's death, there was a volume published in his memory [Essays in Memory of Karl Lehmann, edited by Lucy Freeman Sandler]. His bibliography is there, and I can show it to you. Maybe you can xerox it or something of that sort. There are a number of things that had to do with philology.

BARNETT: Okay. That will be very helpful. Could you describe the sort of process of taking his courses and what you learned? What courses did you take from him? How did he approach the work? What did you learn from him?

LEHMANN: Now, you always ask me that. It's very hard for me to say. I took every kind of course with him that had to do with architecture, sculpture, or painting. The minor arts. And he was a splendid lecturer. One got a sense of the origin of works of art, of their genesis and so forth, their development and--

BARNETT: The origin. The origin of style or the literal--?

LEHMANN: Origin of the type, for example. What it led to. And the development, yes, of style. He approached things from the standpoint of-- Well, I'm not quite sure how to answer your question.

BARNETT: Can you think of specific courses you took from

him and what those were like or--?

LEHMANN: Well, I took courses on Aegean art, on Greek architecture, Hellenistic art and sculpture, Roman, everything. All those courses.

BARNETT: Was there anything in particular--? You talked about, for instance, [Richard] Offner. You said you learned how to look at things.

LEHMANN: Yes.

BARNETT: If you had to sum up something that your husband taught you in his courses, could you put it in, you know, a statement or two? I'm sure he taught you many things, but was there anything in particular that sticks out?

LEHMANN: Well, he had a very broad point of view, and one learned a lot through that. It wasn't so much the question of sociology. It had to do really with the character of the work of art and its development. Now, he had all kinds of very special ideas, for example, about Roman art, about-- He wrote a great book on Trajan's Column which has to do with the description of it, the style of it, aesthetically, the sources of it. He also believed that there was an historical style, so to speak, and a kind of sub-style, lower kind of style, which came up in the long run. So you have classical representations in the early imperial period, so to speak. And by the time you get to the fourth century, in the Arch of

Constantine, these small, squat, little figures appear, which come up from a kind of underground scheme which, in the long run, becomes the style of that period. I don't know whether that helps you or not.

BARNETT: I know in his work he's very concerned with the development of style--

LEHMANN: Yes.

BARNETT: --in all its manifestations and how one style exhausts itself and then another style arises, carrying on both a sense of continuity and discontinuity.

LEHMANN: Yes.

BARNETT: That is one of his major themes. And this was how he presented his work in his courses, too.

LEHMANN: Yes.

BARNETT: All right. Well, let's talk about your dissertation, actually. I think in your foreword to that [Statues on Coins of Southern Italy and Sicily in the Classical Period (1946)], you credit him with the idea. Do you remember how that arose?

LEHMANN: Well, I guess you had to choose your own topic yourself. And I discussed this with him. I was interested-- I guess I must have been interested in coins. And so we decided that I-- He may have helped shape that, because we decided that I would study coins of southern Italy and Sicily and their types. I felt--and was able to

colleagues." And he's disparaging of that. So he obviously had a broader goal for scholarship. Is there any way you can kind of formulate what he thought of as a kind of goal of his learning and scholarship that wasn't just supposed to be this narrowly focused thing? That's a very general question, but I guess there's a sense in everything that I read about him, what his students say, his own work, that classical studies were not just assembling minutia. They were a whole outlook on life, and his scholarship was supposed to be a whole outlook on life. And I'm wondering if you couldn't state better or if he ever stated what it meant in his life. For instance, what did he read besides art history?

LEHMANN: Everything in the world. He was extremely well read, for one thing, in all kinds of languages. And, for example, he was extraordinarily well read in English literature. Not only prose but poetry. From the very beginning, you know, from Chaucer through Donne through every aspect.

BARNETT: Where did he come by that? I would expect him to be well read in German literature, of course.

LEHMANN: Everything. Well, when he got here, he read everything in the world that had to do with American or English literature. As I said, poetry or prose. Everything. Contemporary as well as earlier periods.

BARNETT: So specifically, when he was coming here, he started reading that kind of thing more.

LEHMANN: Probably yes. He had friends who had been here in the past who-- A famous historian, Axel Boëthius, who had been to America, was eager to have Karl come here, knew he would love it. And he did. But he read, of course, other things. French literature too. Italian literature. He read all those things very easily. But he was-- I've never seen anyone who was better read in English literature or American literature than he.

BARNETT: My goodness. What about his musical interests?

LEHMANN: Very musical. The family, of course-- In those days they had opera everywhere in all these German university towns. And so he went always, once a week, to the opera everywhere. And so that was his great delight and pleasure.

BARNETT: What about--?

LEHMANN: Oh, as well as here.

BARNETT: So he went to opera at the Met [Metropolitan Opera Company] presumably?

LEHMANN: Yes.

BARNETT: And what about other artistic interests, outside of the classical period?

LEHMANN: He wasn't a painter, no. I don't know what you mean by that.

BARNETT: Well, I mean was he interested in modern art at all? Was he--?

LEHMANN: Yes. Yes. Oh, yes.

BARNETT: Yeah. Okay. That's all I'm asking. Did he ever, just in general--? Would he go to a modern art exhibition?

LEHMANN: Oh, yes. He went to dozens of them. Yes.

BARNETT: Okay. Again, this is an attempt to get at the same question, and it's just difficult to formulate in a very precise way. What values did he find in studying classical art that he felt applied to sort of a larger--to his whole life or anyone's life?

LEHMANN: I'm not much good in answering these questions.

BARNETT: No. And I-- That's because I don't know how to really formulate them in a very precise way. But I think there really is a sense in his writing and in the way people talk about him-- Again, I believe it's Coolidge, again, who says--I can't remember who it is--anyway, says in the classes he would be talking about art-- You know, just the art specifically. He confined himself very minutely to the art. But he says, "Somehow in doing that, he managed to give you a sense of the whole classical tradition, of the whole humanistic tradition that was the source of Western civilization, but he did it by sticking to the art." It wasn't like he stood up there and

lectured on, you know, humanism or something. He stuck to the art and yet he conveyed something that was much larger than just the specific details of the art. I guess there is a sense of this sort of general idea of--a kind of idea you think of as an old-world idea--the cultured individual who is not only cultural but that kind of moral education. It's something larger than just a sort of aesthetic appreciation. It seems to be very much a part of him. And I'm wondering if--

LEHMANN: I think that's well said. And I can't say it better.

BARNETT: Okay. I'll leave it at that then. Okay. I don't mean to press things, and I know these are questions that are rather vague. All right. You married him in 1944. How did your relationship, just briefly, from being a student to marriage develop?

LEHMANN: Well, he had a hard time being divorced. He lived separately for some time and because he couldn't do that unless he could-- Well, first of all, when he came here, he was an alien, you see. All those eight years. And every time he went anywhere from one borough to the other, he had to get police permission to do that. It was a nightmare to do that, you see. And so he had trouble. An alien until spring of '44. And then he went to Reno to get his divorce, residing there all the time with an old

college friend of mine, Edda Kreiner, who lived in Reno, and he worked on Jefferson all those weeks. And now, in the meantime, we'd become very close to each other. He lived apart for quite a long time, and I--

When I finished my Ph.D. in 1943, I developed a ghastly case of tuberculosis. I should back up and say that before I left the Institute [of Fine Arts, New York University], the director of the Met [Metropolitan Museum of Art], Francis Henry Taylor, met me at a very formal gathering of the Institute. He took a great shine to me, and he said it would be lovely if I would come, in due time, and become the successor to Gisela Richter, the great curator of the Greek and Roman department at the Met. So in that summer of '43, after I got permission to be a temporary member of that staff and Miss Richter and I had become good friends-- Because also, when we came back in 1939--when the war broke out--we had become good friends, I with Miss Richter. And Karl knew Miss Richter very well. He gave her lots of advice about buying, purchases and so forth. During those years, we all would have parties--cocktail parties--at Miss Richter's after lectures being given over the weekend. And so that was a fine idea-- Well, then--

So then I got TB and I was out of circulation. I had a bad case of it. I had to have bed rest. It was hard to

find that, and I was for a long time in the hospital. First in the New York Hospital in Manhattan, then I was transferred to Pomona [New York], Summit Park Sanatorium there. Near enough so Karl could come to see me once a week. And my brother [Richmond Williams] would come once a week. And my friend Jane Bradley, with whom I had lived, would come to see me once a week. I survived that way. During that time, I read practically the whole of Greek and Latin literature using Loeb volumes, you know. You know what I mean?

BARNETT: Yeah. With the pony on one side and the--

LEHMANN: Translation on the other. And so that was very constructive to me. I spent a whole year doing that. And it was wonderful. I couldn't have lived without it. It was enormously useful to me.

BARNETT: Was this your first real acquaintance with Greek and Latin literature?

LEHMANN: Well, I had read it all through school, but not intensively. So I was stuck in bed the whole time. Couldn't get out of bed at all for any purpose at all from September until early summer. But I spent the whole time reading, and that seemed very constructive. Now, in the meantime, poor Miss Richter, I guess, more or less gave up on me. And she appointed a man named Dietrich von Bothmer, who has been her successor for years now. His

great field was vase painting, particularly black figure vase painting, and he's the greatest connoisseur in the world on that score. So in the meantime he got that job. And so I was out of the museum, and it was all to the good. But I almost got that position.

BARNETT: Oh, I see. That's why you got out of the museum.

LEHMANN: So then after that, then, Karl came to see me all that long period. And then we were engaged, so to speak, and as soon as I emerged from this, we got married, on September 14, 1944. I was removed from the sanatorium by then, but in those days you had to take as long to get over the illness as you had had it in the first place. So the first year I was married, I was, to begin with, in bed the whole time. And piece by piece I would get up. First, not at all. Then I would get up and be able to go out and walk for fifteen minutes for a week. During the next time, half an hour. Next week, twice as much. Then gradually built my way up. It was a long, elaborate time.

But in the meantime, Miss Richter and I continued to get along very well. It was through her that I began to get involved with doing my book on Boscoreale [Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art (1953)]. So during that year, I was well enough to begin to go over to the Met and make my descriptions which

were used in that book.

BARNETT: Okay. But that's that gap in between when you graduate and when you were hired at Smith College. You had tuberculosis for that time and you were recovering.

LEHMANN: That's right. I had it from-- Well, I had it really from '43 to '44. I got to Smith in '46. A year before, I came up to Smith and gave some lectures in their introductory course. And then they wanted to have me come, so I did.

BARNETT: One thing that I wanted to talk about a little here-- I mentioned it on the outline, precisely because I guess you lived a nontraditional life for a woman in our culture in that you've had a whole, complete career. Usually it's been seen that, well, most women didn't have careers, and if they did, that sort of excluded marriage. So had you--? Had marriage been sort of an aspiration of yours when you were younger or--?

LEHMANN: No. Not at all.

BARNETT: You hadn't thought in those terms at all. Why not? That's unusual for a girl growing up in American culture, I think.

LEHMANN: I suppose it is. I paid no attention to it.

BARNETT: Well, did your mother [Florence Richmond Williams] have aspirations for you?

LEHMANN: Well, my mother probably would have been very

unhappy with my marriage. She died before that. My father [James B. Williams] died in--

BARNETT: Why would she have been unhappy with it?

LEHMANN: First of all, I did go to graduate school. I don't think she really liked that very much either. Probably she didn't. But she didn't oppose it. I would have done it anyway.

BARNETT: Because women didn't become that educated or--?

LEHMANN: No. I really don't know that she cared about my having that kind of professional career. Anyhow, my father died in '41. Mother the next year in '42. And so I was rid of that problem, happily.

BARNETT: Okay. Had she trained you in sort of traditional sex roles? I mean, in a sense, were you raised to clean house and that sort of thing? We talked about this a little the other day but--

LEHMANN: Well, I did the normal thing as a child I suppose, but I didn't--

BARNETT: I'm just interested in how, you know, successful women come out of a culture that it doesn't necessarily promote that.

LEHMANN: Well, I did the normal things--I don't know--one does. The normal thing I suppose was cooking and housecleaning. I didn't do a terrible lot of that; I was too involved with school.

BARNETT: So that sounds like it wasn't pushed in a major way.

LEHMANN: No. It wasn't, but I'd say, I suppose, that the notion that I would get-- I didn't pay any attention to getting married because I knew that my-- I was never good at small talk at all, and lots of boys liked that kind of thing. I did have lots of dates along the line, with lots of suitors and so forth whom I didn't care much about. They did about me, but I didn't care about them. So I was never much involved with them. But then I guess Karl and I just fell in love with each other. We had so many things in common.

BARNETT: That's very interesting. But it came out of shared interests and a sort of shared friendship, then.

LEHMANN: Yes.

BARNETT: It wasn't something that necessarily--

LEHMANN: Well, of course we had all these years in Samothrace. Don't forget that.

BARNETT: That's right. You'd already been in Samothrace for quite a while.

LEHMANN: That's right. You see, we went to Samothrace the first time, and I was one of the first graduate students who went with Karl in '38-'39. Then the war. And then we got married in '44, you see. But I had been for two years in Samothrace, and we had a great time there

together. It's too long a tale to go into, but I was very important getting him out of France alive, because this was during the outbreak of the war. He was not yet a citizen, and when he went abroad, he had a document which simply ended up by saying who he was and signed by the secretary of state but didn't say anything about his position at all. And therefore we had a ghastly time getting him out of Paris alive. Otherwise he could have been sent back to Germany.

BARNETT: And how did you get him out? What did you do?

LEHMANN: A long tale really. Well, I was in working on my dissertation in Sicily. The war broke out and I had to leave. In the meantime, he had gone on to Paris and probably to Le Havre. I managed to get myself a long way from Sicily via Rome, on to Paris. And I was able to get from Paris with friends--at the time, I didn't know them at all--by car and so forth from Paris to Le Havre. And I knew he must be there somewhere. So I had to find him somewhere. I found out, I guess through the consulate, where he was staying, and I rapped on the door and there he was. So we had these days together trying to figure out what in the world to do. And we sat, at one point, in a cafe in Havre to while away the time going over photographs from Samothrace. Some people thought we were spies, so they sent the police to us, and we were marched

through Havre to the police station. We finally had a very sensible policeman who realized that this is all nonsense, so he let us go. And then we managed to make our way back to Paris and leave to get some kind of ship-- You see, you couldn't leave on any French ship at that point. We had to go on a ship from a country not yet at war, so we had to go back to get to Italy.

Karl had initially been in Paris and tried to go north, where he had passage to come back from Belgium, I guess. And they didn't allow any people on that train to stay. They returned them back to Paris. So his visa for leaving France was illegal. It had been used. And every time anyone looked at that paper, he was terrified, because he was illegal in France. So we got through to Jean Charbonneaux, who--

BARNETT: So they just didn't happen to notice when they looked at the paper?

LEHMANN: They often didn't see it. But we got back to Paris and Jean Charbonneaux, the curator of the Greek and Roman collection of the Louvre, who was a great friend of ours, who was with us in Samothrace briefly in connection with the discovery of the hand of the [Winged] Victory and so forth-- We went to him. And he sent us to the head of the museums of France, a marvelous man, who was able to take us to the big police department, the sûreté of Paris,

and to get us somehow through to get a permit to leave. I remember he would take us in and he would say, "Il faut faire des amis" and move us around that police station. It took hours for us to get up to the very top of this department. And finally-- The women there were nasty. They didn't want to give Karl any room at all, but finally a decent man came along and gave Karl an exit permit, which he had to have to leave. I was all right because I was an American and had my own passport. So that happened by late afternoon, and we got on the train that evening and went to Genoa. And then we were able, the next day, to embark.

BARNETT: My goodness!

LEHMANN: It was quite an episode.

BARNETT: Yeah, sounds very scary. What year was this again?

LEHMANN: September '39.

BARNETT: Oh, that sounds very scary. All right. I don't know how we got on to that. I guess-- Oh, we were talking about how essential you'd been to him at that point. I just have some questions that I want to try to get at. The whole question of marriage and a career and how that was new at that time. The women you had as teachers at Wellesley [College] and at Packer [Collegiate Institute], were many of them married?

LEHMANN: Not at Packer. Not at that time. One was married later on. But Mrs. [Harriet Boyd] Hawes was married. Mrs. Hawes, as I said, was a superb person. I'll tell you more about her another time, in connection with Smith [College]. She was married. Her name was Harriet A. Boyd. And she married [Charles Henry] Hawes, whom she met, I guess, in Crete. He was an anthropologist and worked for many years at the Museum of Fine Arts in Boston. So she was married, and that seemed perfectly normal to me. But most of the women I knew at Wellesley were not married at all. Not at all.

BARNETT: So you had models on both sides.

LEHMANN: And most of my own students have been very enthralled by the fact that I was married.

BARNETT: What do you mean "enthralled"?

LEHMANN: Well, they admired it greatly that I was involved with a profession and with a husband. And my great friend here Ruth [Wedgwood] Kennedy was also married, and we did lots of work together. I'll tell you about that in due time. And so they admired the fact that we were able to have our careers and also to be married.

BARNETT: Do you find that a preferable situation for a woman, to be married and a career as opposed to not--?

LEHMANN: I think so.

BARNETT: Okay. All right. Although certainly I would

think that you would assume that it had to be someone-- An academic or someone that shared interests.

LEHMANN: Yes.

BARNETT: By the way, had Karl's previous wife been academically involved?

LEHMANN: No.

BARNETT: Was that a problem with the marriage, I mean--?

LEHMANN: Well, she was a difficult person to get along with, in many ways. She was a niece of the person with whom he studied, [Ferdinand] Noack, who was a great excavator in Pompeii, among other things. She was his niece. He had been involved earlier than that with another woman to whom he was engaged, but they also were, I think, cousins. She became ill and her family objected to the fact that they were too closely related, they thought. So they stopped this would-be marriage, and that was-- He was really in love with her, and that was a great pity for him. And I guess it was kind of a rebound from that when he'd gotten married.

BARNETT: Oh, that is unfortunate.

LEHMANN: And so it wasn't a fortunate thing at all. She tried to help him academically, but she was not a professional.

BARNETT: Okay. Did you ever consider having children?

LEHMANN: Well, I, having had TB, could not have a child

unless you had gone another ten years. It didn't make any sense to me.

BARNETT: Oh, my goodness. That would have been quite a while. Now, he had children from his previous marriage.

LEHMANN: Three.

BARNETT: Okay. Did women in academia who were married at this time in the thirties, forties, even in the fifties have children?

LEHMANN: Yes. They did.

BARNETT: Okay.

LEHMANN: Mostly they did.

BARNETT: Do you feel like you lost something by not having them?

LEHMANN: No. I don't feel that at all. I would have been a terrible parent.

BARNETT: [laughter] I think a lot of us could say that. Okay. And this is, again, just sort of rounding off your marriage to Karl. One of the things that's kind of nice to see, actually, in both of your publications is they very often start out with thanking the other one for helping, you know, encouraging the project, but not just encouraging but sort of basically formulating it. Can you give me any sense of how that kind of academic collaboration worked? You were both on very separate kinds of things. They're both individual papers, but

obviously you must have discussed this kind of thing a lot.

LEHMANN: Oh, we discussed everything together.

BARNETT: Yeah.

LEHMANN: So if I were to write a book, after we got married, on Boscoreale, I would write it and read it to him. And we would go all over it, and he would make any kind of comment he wanted to. We did that with all our publications. I did it also with Jefferson [Thomas Jefferson: American Humanist]. It is dedicated to me, you realize.

BARNETT: Yes. It is.

LEHMANN: And so we did everything together, and we'd read each of our works together and make any kind of comment and criticism we wanted to, which was very important to each of us.

BARNETT: Yeah. I would think so.

LEHMANN: But also lots of these things, you see, we shared. The work on Samothrace is collective, you see.

BARNETT: That's true, because it was a collaborative effort. Did you find each other's concerns meshing in the sense that--? Or each other's viewpoints or philosophies? Did you begin to learn things from him or ways of approaching things, and him from you? Do you find that your work changed as you--?

LEHMANN: I don't think so very much.

BARNETT: Okay.

LEHMANN: He laughed at me-- I mean, I went over Jefferson. I sometimes went over his English-- He was very mortified by the fact that although he was very fluent in English-- He had an English nanny, I guess, in his childhood and knew English long before he got here. But it's a very difficult language to write and so forth. And things to spell--all kinds of things are spelled the same way and pronounced differently, as we all know. So anyhow, when I took his lecture courses, poor thing-- When he finished with his lecture--the poor thing--I would sit down and go over all the mistakes he made in his pronunciation. I don't know how he stood that, but I did do that with him. And then after we got married, I always went over all his writing and corrected everything, because he wrote easily, always in English and never in any kind of translation, but it needed to be rearranged for word order and so forth.

BARNETT: Because he was so used to Germanic word order sometimes.

LEHMANN: Yes. So, anyhow, I offered to correct Jefferson. He laughed afterward and said, "That's not me. It's Jefferson." [laughter] So we would get that corrected. We helped each other that way.

BARNETT: Okay. What did you do about areas in which your careers may have conflicted? That is-- For instance, you got a position at Smith. He was still down at the Institute. How did you handle that?

LEHMANN: Well, what happened was that, first of all, he was very thrilled that I came to Smith. The schedule at Smith was different from what it is now. As a result of President [William A.] Neilson, people taught on successive days: Monday, Tuesday, Wednesday. Thursday, Friday, Saturday. And that was true for years, because he felt it gave people more time for their own research and writing. Well, I didn't do that. I was, all my time, teaching and preparing for it. All my research and writing was done in the summertime and over holidays, weekends, spring, so forth. But therefore Karl was very pleased that I came to Smith. I was offered to go to lots of other places, Wellesley and Vassar [College] and so forth, but I didn't choose to do that because of this teaching schedule. And I would go home on, shall I say, Friday evening and be there over the weekend and come back on Tuesday. And Karl would, the next weekend, come up on Friday and stay until Tuesday. So we had long weekends together.

BARNETT: So you maintained basically two homes?

LEHMANN: That's right. We lived, basically, in

Manhattan, very close to the Institute, on East Seventy-ninth Street. And then I had some kind of place here. A little apartment in Northampton here or there. And finally we got sick of being in two places all the time, so we decided that we'd get a place here. Well, it was after we spent quite a long time abroad in Athens and in Rome and so forth. That's another period. So we decided as of fall of '57 that we would get a house here. And that was rather hard to do. But finally we were able to buy this house and move into it in the spring of '58. And I've been in it ever since, happily.

BARNETT: It's a lovely place.

LEHMANN: Because we were weary of-- So Karl would come here. At that time, he went on part-time at the Institute, and he would go once a week to the Institute and give a seminar and then come back and stay here. In those days, he could stay upstairs in the present Institute.

BARNETT: Oh!

LEHMANN: Yes. There was a room if you wanted to do that. I suppose there's no room for it now, but there was then.

BARNETT: Yeah, I don't think so.

LEHMANN: So that was it.

TAPE NUMBER: III, SIDE TWO

MAY 19, 1992

BARNETT: Okay. Samothrace. You said a little bit about how it got started, but--

LEHMANN: Well, what happened was that Karl decided that he would like to have an excavation in Samothrace, which would be good for the Institute. He cared a great deal about the Institute. Anything he could do for it, he loved to do.

BARNETT: Had the Institute indicated that would be--?

LEHMANN: No. All who knew that thought it would be a fine idea. So he founded what was called the Archaeological Research Fund [of the Institute of Fine Arts, New York University], which is behind all these publications. And initially, there were people who-- The Holstens [Edward L. and Nancy], who had taken courses with Karl at the Met. I don't recall what courses they were. They were eager to help on this cause. And initially they gave the funds, which were minor--$5,000 they gave.

BARNETT: That doesn't seem like it would do anything nowadays, of course.

LEHMANN: It wouldn't. And so we went over that first summer with the Holstens, I as a graduate student and Karl as director. It was the Rex or the Giulio Cesare, one of

these Italian boats we went over on. We sat up on deck all day and-- In the meantime, Karl, in preparation for this, had worked in the Columbia [University] library to assemble all the literary sources on Samothrace, which are numerous, very elaborate. And they're published now in volume one, Samothrace: The Ancient Literary Sources. Now, he took them down by hand, and we who were not well versed in Greek and Latin would sit up on deck all day.

BARNETT: "We"-- You mean you and--?

LEHMANN: Karl and the Holstens and I--the four of us. They were part of that staff, you see, the first year or two. And we would sit up on deck, and there he was with these sources, which begin with, shall I say, Homer and go through all the famous Greek and Latin authors down to Byzantine lexicographers and so forth. He would sit and translate all these things to us, having every kind of knowledge of Greek and Latin from, you know, the tenth century B.C. to the tenth century A.D. No dictionary. No nothing. Unbelievable experience, you see, since he knew the languages so well. So that's the way we passed our days on the way over.

Then we stopped on the way in Naples and went to Paestum, where a dear friend of Karl's was the excavator, Paola Zancani. Went out to see the site at Paestum and so forth. And we went on by boat again to Samothrace.

That's a long tale. It's not important for you. But in due time, we got to Samothrace. Very hard to get to. It was in the northern Aegean and very windy, and we took a sailboat--a motorboat really--to get us to Samothrace from Athens to Piraeus. We spent about four days. That was the time allotted for it. The weather was heavy. We were dumped off in the south of Euboea, very close to Athens, an hour and a half away by train. The captain said, "That's as many days as I promised to take you. And that's the end." So we were an hour and a half away by train. Then we went by train up to Alexandroupolis, and then we got a little caïque, a little sailboat, to take us across to Samothrace.

When we got there, it was all very primitive. Of course, there had never been any kind of roads. No transportation. Everything was by mule. No light. No electricity. Nothing. So we went up into the sanctuary and we lived on the top of the great hill where the Stoa is now. I'll show this in due time. [holding up a map] Here's the sea. And here's the museum and so forth. And there's a great hill here. We camped up here on the top of this hill in tents from Abercrombie and Fitch, [laughter] and, well, it was a complicated way. I had my tent and Karl had his and the Holstens had theirs.

Then it was all a wilderness. The sanctuary was

destroyed by an earthquake in the sixth century A.D. It had been excavated in the [18]70s by the Austrians and Germans. And therefore there were marbles lying all around here, but covered by greenery because no real excavation had taken place since that time. You had to wear high boots and make your way down into the sanctuary to work on things. So that's the way we began. We were there for a short time that first season--I think maybe three or four weeks. And we had a tent under which we had very simple food, which was prepared for us by a cook who was there. They were all local people, you see. And we brought our foreman from Athens, who was previously a sub-foreman in the Agora excavations in Athens. So it was all very romantic, shall I say. And the workmen were fun. We had great fun with them.

BARNETT: Now, the workmen were all native Greeks?

LEHMANN: All Samothracians of course. Then the next year we went back, we also lived in tents, and then it was pretty much a disaster because they blew down at one point in the middle of the night. That was a nightmare, too, to cope with, but we coped with that somehow. But we decided when we went back, we had to live quite differently. Well, there came the war. We worked in '38 and '39, you see. Then there came the war and we couldn't go back until '47.

BARNETT: And how much had you done by this point?

LEHMANN: Well, we had excavated a lot of one of the main buildings. [again indicating the map] Here's the so-called Anaktoron here. And certain neighboring things. Not much, really. We began with the Rotunda of Arsinoe here, but nothing of this had been done yet.

BARNETT: How did you begin at that particular point?

LEHMANN: Well, two things. There were so-called lime kilns. That means they would take--in the modern times, in the nineteenth century and so forth--marble blocks and put them into a kiln and reduce them to marble dust, which they would use for mending things and so forth. So if you see one of those things, you know that's got to be a building nearby.

BARNETT: Oh!

LEHMANN: And then you can see remnants of them.

BARNETT: Although, at the same time, that's a sign that a lot of the buildings have been destroyed right around the--

LEHMANN: That's right. But anyhow, that's one way you can decide where to work, and other evidence of that sort. So, well, we lived in these tents, you see, and we'd go down to the water there and swim at midday. You worked from seven to twelve. Then you had three hours off because the workmen wanted to rest a bit, and so we had to wait until they came back. Then we would have the workmen

go from three to six. And then there was a diary. You had to stand there and describe in great detail what you had discovered all day long. At that time, Karl, as a director, did that and we would add any comments we had to make. I did the writing of the diary in my illegible way. So you straggled home by, if you were lucky, eight or so and would have some supper and go to bed and then get up early the next morning. So it was rather arduous, to put it mildly.

BARNETT: Now, you'd never done any archaeological work before.

LEHMANN: No. No, I hadn't.

BARNETT: Had you had any sort of abstract training in it? Theoretical?

LEHMANN: Nothing.

BARNETT: So this was just on-the-site learning, and that's your first--

LEHMANN: Yes. When we applied to get permission for doing this, some people were opposed to the fact that we had no training ahead of time. Anyhow, it didn't matter at all. Well, so we lived this way. I have to do it in a very short way because we're never going to get through otherwise. But I'll say what I can--

BARNETT: Well, but we're working up to--

LEHMANN: I'm going to say what I can. [tape recorder off]

We decided, when we returned, to live differently. Now, in the meantime, there came the war and Holsten got involved with the war. They had a falling-out, so to speak, the Holstens and Karl, over various things, and we had to find some other way to finance the excavation. And it's not really necessary to go into-- Because they felt that Greece was now anti-foreigner and so forth, which it really wasn't, and they wanted to pull out of it. And so they did pull out of it.

BARNETT: For their own safety or just--?

LEHMANN: Well, they didn't want to carry on with it. So in any case, we had to find some way to finance it. And what happened at that time was that Karl went to the Bollingen Foundation, which was only founded in 1945. Now, we got married in '44, and we had to get back somehow. So a personal friend of ours, Lady [Mabel McAfee] Gabriel, to whom one of these volumes is dedicated, whom we'd known very well, who wrote a fine-- She used to be a student of Karl's and wrote a wonderful book on Campanian wall painting [Masters of Campanian Painting] and also Livia's Garden Room at Prima Porta. We were great friends. A wealthy woman. She gave us some money--

BARNETT: How had you met her in the first place?

LEHMANN: A student of Karl's.

BARNETT: Okay.

LEHMANN: She took a courses with him.

BARNETT: And then did she go on to actually become a graduate student of his?

LEHMANN: No. She didn't do it. She was an old lady, a wealthy lady. She studied with him all the time, but she wouldn't have--

BARNETT: So she went on to do scholarly work without ever having really been in an institution or--?

LEHMANN: No. Wrote two splendid books. Anyhow, so she gave the money to us, I think in '47, to go back and check on things. So we went back in '47 and we stayed in the village, about an hour inland from the site. Palaeopolis is on the coast. We stayed there and rode over every day to check on war damage, which was-- There was a lot in Samothrace. The Germans got there for three weeks and they turned it over to the Bulgarians, and they behaved very badly. They stole things. We had all of our pottery in a little temporary apotheke--a little storeroom. And the pottery was all stored carefully in Shell containers. They dumped everything on the floor, lost all the provenance of the finds. It was a nightmare. They treated the Samothracians badly. They beat them. It was horrid beyond belief. Anyhow, we spent the whole week checking on that, you see. So we decided then to get

organized.

Now, at that time, the Bollingen Foundation had been founded in '45, and Karl applied to it for help in this excavation that had to do with a sanctuary which was a mystery sanctuary. Meantime, the person who also applied for it was Erwin [R.] Goodenough, and they each wrote for each other, because Erwin was involved with the religion of the Greeks and the Romans in his area, in the Near East. And they were interested in religion. They had been psychoanalyzed--the Mellons--by Jung. The place name where Jung lived was Bollingen. That's where the name comes from.

BARNETT: Oh, I didn't know that.

LEHMANN: Yes. And therefore it's called the Bollingen Foundation. And they were interested particularly in things that had to do with religion.

BARNETT: Okay. Because I don't recall them really funding archaeological stuff.

LEHMANN: This was their first one.

BARNETT: Not much. Yeah.

LEHMANN: And after that, they did a number of other archaeological things. Now, you have no time to read it now, but Bill [William] McGuire, our dear friend who was editor of the Bollingen Foundation, wrote a lovely book--it exists in hardback and paperback--called Bollingen: An

Adventure in Collecting [the Past]. It's a marvelous thing which you ought to read at some point. I'll show it to you and you can get the title in due time.

BARNETT: Okay.

LEHMANN: Anyhow, they did it. After that, they did a number of things that had to do with archaeology. But this was their first one. And they were very excited to do that, so they provided us with the means. Now, at that time, it wasn't much. It was $15,000 the first year or two. And we would go abroad and work there. Then we decided to live differently. We lived in the local peasant houses, which was great fun. Nearby would be a threshing floor where people would thresh. We had to sleep outdoors on the top of a little porch. I would have hay fever. It was a nightmare for me to live through it, but I did. We lived in the most elegant house there. It belonged to the main people in the village. They had a big upper room. Below, a room where the cattle would stay in the winter. A stairway up to the top room. Everybody slept in there otherwise, you see. And so that was elegant. Now, there were other houses which were smaller. Anyhow, so that's the way we lived.

BARNETT: Were these houses that were normally--? The peasants normally lived there? Were they vacated or how did they--?

LEHMANN: No. They slept outdoors in the summertime. But they would live in the wintertime in the main village, Chora, and come here in the summertime.

BARNETT: Oh, I see. So these were summer homes.

LEHMANN: And they raised their crops there and so forth but lived in the main village.

BARNETT: So did you pay rent for these or--?

LEHMANN: Oh, some modest rent I'm sure. Nothing, I'm sure. Can't remember what it was. Very little. We had our foreman who came from Athens and our local staff, and I was involved mostly with not only excavating but moving marbles, because it's a very architectural site. We excavated not only the big Rotunda here, but as of, I suppose, '48 on, we began to excavate this building here, this so-called Hieron. There were two degrees of initiation in Samothrace. The first one taking place in the Anaktoron. The second one here in the Hieron, so-called. There were hundreds of marble blocks here, all collapsed, you see. And what I would have to do would be then to move all these blocks out in the periphery of the building. Then the plan-- We always had architects come out, you see, one for each building. An architect would come along here and draw the plan of the building, taking a lot of time, and sometimes several years.

BARNETT: Where did you recruit the architects?

LEHMANN: Various places--Stuart M. Shaw from the Met and various English architects from various places in England and so forth. Most of them were English, in fact.

BARNETT: Okay. But why was it done--just I don't-- Why was it important to get an architect to do the drawing?

LEHMANN: Who was going to try to draw otherwise? You had to imagine the building. You had to draw each block of the building.

BARNETT: Okay.

LEHMANN: And who's going to do it otherwise? I can't-- If you excavate, you can't be drawing. And Karl was running the whole excavation.

So what happened would be that you roll these blocks off, and then that's a complicated thing to do. In due time, the block was put back on the building, when the plan had been made. It was very hard to do because certain of these buildings-- Like this Rotunda here is on a high foundation. You have to lift the blocks down, bring them back up, put them in sequence on the foundation. And it's a very elaborate operation to do.

BARNETT: Now, how big did you say these blocks were?

LEHMANN: Oh, sometimes a ton or more.

BARNETT: But how were they moved?

LEHMANN: With ropes. So if I would move them off the

building here, they'd be taken down. You had to learn the hard way, and initially I moved them on plane tree boughs because they would protect the blocks--let them down gently. Well, I found that I couldn't do that, because the plane tree boughs would stain the marble blocks. So we had to use other schemes, which I dreamed up to use.

BARNETT: So how large a crew did it take to move all this?

LEHMANN: Well, sometimes you had forty or fifty people. But my crew would mostly be ten or fifteen--something like that. So we would do that.

I must proceed in some more orderly way to get straight with you about this. A special thing about this excavation that Karl arranged was-- In most excavations, one person does one thing all the time. You work with one site all the time, and you don't know anything about what's going on next door, you see. Now, in his scheme, we circulated. So one person would be in the museum all day, which was a little apotheke--not a real museum yet. The person was working in there cataloging the things you found the day before or several days before. Then that person would come at the end of the day and write the diary. In the meantime, people working at this site or that site or the other site would also dictate or Karl would dictate the finds of the day, each jumping in and

explaining what we agreed with or what not. And then the next day, we would circulate; another person would be in the museum, and we'd move to another site. So we were never stuck in one place. And if you go to most American excavations, they're always in the same old place. You have no idea what's going on next door--which is impossible.

BARNETT: So did he conceive the advantage of this to be that, for one thing, it was less monotonous for you or entirely because it was--?

LEHMANN: No. Theoretically because-- First of all, we didn't know what was going to go on otherwise, you see. And you couldn't get decent training this way. It was all an educational choice, say.

BARNETT: And he thought it was for the greater good of the project that you know, all that.

LEHMANN: That's right. Otherwise you had no idea what's going on. But it's--

BARNETT: Had he done this before on other sites?

LEHMANN: No. No.

BARNETT: This was his first time he put this into practice.

LEHMANN: He'd been involved in other excavations but not anything so elaborate as this.

BARNETT: Okay.

LEHMANN: So that was a special feature of this excavation. Special, too, I think, was the diary, because he sat there at the end of the day and would put everything down. And that meant that you had to change your mind all the time. I learned that the very hard way because I said, "Now, why don't we wait until we see what we've found." And I realized you can't do that because you're not so sharp-eyed that way. This way you had to look very hard and decide what you'd done that day. And I remember an excavation we had here, and I thought, "Why don't we wait and say what it's like when we get through." But you're not nearly so vigilant about this. Now, you look sharply and that means you're willing to change-- The next day, when you find the explanation is wrong, you have to change your mind. Now, other excavations-- [Arthur] Evans's excavation at Knossos was recently under criticism because he did change his mind all the time. But you have to do that, in my view. But people are not always willing to do that. Anyhow, so that was the way we proceeded, and that was, as I say, quite unusual.

So we came back, and in due time, after we lived in these peasant houses, which are over here and here's the seacoast there-- In due time, we were great friends of the person who was in charge of Greek tourism, and they built us a tiny little hotel there, which is where people still

live. Although in the meantime, [James R.] McCredie, who's now the director, has built an elegant house where he lives nearby. So that is part of the scheme. Now, initially, if you look at this plan now, we did the excavation of this building, the Anaktoron and that little Sacristy here. And then we began to do next this section here. Next, this area. Next, this great Propylon of Ptolemy II over here. Gradually all these buildings have followed, year after year. And it's still going on.

BARNETT: What determined the order?

LEHMANN: Well, we tried to work-- There's two streams here, and we worked in the center here between the streams. First, with this building, where the first degree of the initiation took place. Secondly, with the second building here. Meantime, we worked with this round building here, and this was one that had also been partly excavated by the Austrians. They also had worked here in this Stoa, the second largest stoa in Greece. The largest one is in Athens. And then we worked later on down in this area here.

BARNETT: Had the Austrians published the results of their excavations?

LEHMANN: Yes. It was the great early excavation published in-- The excavation of '73 and '75. Published very quickly in '75 and '80. Two great volumes I have

over here on the-- Those blue volumes here. And after that there was a French-Czech excavation that took place in the twenties. Briefly, the excavators couldn't get along together; they worked at different times. It was a nightmare. They made a terrible mess. And we had to wait until after ten years before we could get our own permit. So we began, you see, in '38. And that was plenty of time.

BARNETT: Did you find yourself revising a lot of the conclusions?

LEHMANN: Oh, completely so.

BARNETT: Were they completely mistaken or--?

LEHMANN: Well, it was a wonderful excavation for its time. But, first of all, they didn't go for excavation in layers, so to speak. They only excavated up on the top of the surface. They didn't go below the surface. So they missed all kinds of things.

BARNETT: Was that a standard practice for the time?

LEHMANN: Yes. It was. Very well done at the time. They came there and did a fine job, and of course, at that time, Samothrace was Turkish, until 1912, so they could take things away. And they took away lots of things, which are now in the [Kunsthistorisches] Museum in Vienna. So every time we worked on everything, we had to spend half of the time in Vienna.

BARNETT: Yeah. That was striking to me. This must have been a very difficult project because--

LEHMANN: It was terrific. So anyhow, they would stop and dump things on the shore near Istanbul. Well, hardly a block existed in the museum in Istanbul. Some blocks just lay around on the shore. And then the Austrians took them back to Vienna, as far as they could. And they had excavated--not this area--a bit of the Rotunda, a bit of the "new temple," as they called it. They worked a bit on the Propylon here and on the Stoa. They didn't understand really quite what these things were. We have had to redo them, and we have, of course, changed the whole chronology of the buildings and the whole elevation of them and so forth.

BARNETT: Were your explanations of, say, the functions or the overall--?

LEHMANN: They've been accepted.

BARNETT: Okay. Were they different from the--?

LEHMANN: Yes. In many cases. They didn't know quite what they were, you see.

BARNETT: Yeah.

LEHMANN: They didn't really quite realize what this Stoa was. And, yes, this is all new excavation through here, you see. Well, of course, previously a French diplomat, M. Champoiseau, had found the Victory of Samothrace. So

then the statue--the Victory--stood here on this ship monument, and then we were trying to find the head. Of course, it never turned up. But in any case-- Well, how did I get off on this tangent?

BARNETT: Oh, I wanted to ask you about-- You said the earlier excavation took a lot of things out because there were no laws, but by your time there were laws.

LEHMANN: Oh, we didn't take a thing away. Not a potsherd. Everything had to be kept in Samothrace. And so we built a nice museum--a small one to start out. We began to do it even in '39 because we knew we'd need to have it. And then later on, in the forties, it was enlarged--room after room. I can show you the plan of it here.

BARNETT: Well, I don't know that it's necessary to see the plan.

LEHMANN: All right. This is the excavation of the building--a museum now. So you can't take a thing away from it. Occasionally before the war, those in the service took special things--gold objects--to Athens. We had a great necropolis there with wonderful finds of gold earrings and so forth. Lots of things we've taken to Athens to the National Museum. They're mostly lost because they couldn't find them later on. Athens was in a

terrible condition, of course, during the war. But you can't take a thing away. Not the smallest thing. So it was all safe, put here in the museum.

TAPE NUMBER: IV, SIDE ONE

MAY 21, 1992

BARNETT: One follow-up question, and then we'll move on to Samothrace. Phyllis Pray Bober-- In her little memorial to your husband [Karl Lehmann] in Gnomon she said that his next book was going to be a volume of essays on Roman art, including "a study of the role played by the art of the common people in antiquity and its importance in the formation of late antique and medieval style." Is that an accurate statement?

LEHMANN: That's true, but it has not been published.

BARNETT: That's what I was going to ask. Could you describe that in just a little more detail? Do you plan to publish that at any point?

LEHMANN: I don't think so.

BARNETT: What did that include?

LEHMANN: Well, a whole series of essays which he wrote about Roman art. I would love to have it published, but I can't do it by myself. It would involve lots of other colleagues, and I think my work has been so jammed full in recent years with Samothrace and Smith College and everything else that I have not had any chance to do it.

BARNETT: I think that makes perfect sense. It's interesting, for one thing, to me that he went to Roman

art, because Greek seems to have always been his preference. No?

LEHMANN: Oh, no. No. He's written a great deal on Roman art.

BARNETT: What has he written on Roman art?

LEHMANN: Roman art and literature, and as much really--perhaps more--than Greek art.

BARNETT: I didn't realize that. I guess--

LEHMANN: Well, I'll show you his bibliography--

BARNETT: Yes, I've seen his bibliography. I guess the stuff I've looked at is--

LEHMANN: I will show it to you later on. You can take it tonight. I'll give you a couple of things to look at, and I'd like to have you return it, if you'll be kind enough to do that, tomorrow. But I think his bibliography is here, and you can borrow that if you want to.

BARNETT: Okay. Maybe I will do that. I just wondered--This notion of the common people's art that then becomes more important in the later development, that sounded a little bit like what you were talking about where secondary elements come in form and style--

LEHMANN: Well, I think I mentioned that yesterday, a kind of style in the early republic and late republic which was not at all based on classical forms and so forth but which gradually emerged, and by the time you get to the fourth

century and the Arch of Constantine, with those smaller, squatter figures and so forth, this style has come to the top.

BARNETT: Is that what you were talking about then? Is from this?

LEHMANN: Yes.

BARNETT: Okay. I didn't know that. It's also, if not-- Well, certainly not sociological, but at least putting art in kind of a social context, it seems.

LEHMANN: Yes, it does. That's right.

BARNETT: Did he do that in general, would you say? Was that important to him?

LEHMANN: Well, he did do it from time to time, yes. Particularly, he would have done that in that volume.

BARNETT: I guess also what strikes me about it is his strong interest that comes out in his work, once he comes here, in democracy. That has a sort of democratic tinge to it, that you're not just looking at the sort of elite art or high art, but seeing something that comes up from-- I don't know, is that a correct perception?

LEHMANN: I think that's right.

BARNETT: Okay. Well, we'll leave it at that. I just wondered, because it sounded like an interesting project and I hadn't seen anything about it. Why don't you say what you have to say on Samothrace.

LEHMANN: All right. I will turn now to Samothrace and make a few general comments about it. Samothrace is an island which lies in the northern part of the Aegean [Sea]. It's about twenty miles long and dominated by a high mountain called [Mount] Phengari, "Mountain of the Moon," which is about the size of Mount Washington and rises dramatically up from the Aegean Sea itself.

People went to Samothrace to be initiated into the mysteries of the great gods. They believed that through their initiation they would become better--be more "pious" is the word used for it in antiquity on the inscriptions and in the literary sources. They also believed these mysteries held out to them the hope of immortality, as is true also of the mystery cult of Eleusis. We have many connections with Eleusis because it also has two degrees of initiation, as we have in Samothrace, the first degree in the Anaktoron and the second degree in the Hieron. They also, of course, were sworn to secrecy and they could not indicate, in any fashion, what the nature of the mysteries was.

The sanctuary flourished particularly from the seventh century B.C. to the fourth century A.D. and then was destroyed by a severe earthquake in the beginning of the sixth century A.D. The royal house at Macedon from the time of Philip II on was particularly loyal to this

cult of the great gods. From Philip II and his successors on, they put up a number of very important buildings in the sanctuary. They began with the Propylon to the Temenos--of which I'll speak later on--and then the Altar Court, then the Hieron, then the Rotunda of Arsinoe and the Propylon of Ptolemy II. Very important marble buildings. The first marble building in Samothrace was that little Propylon to the Temenos, and the rest of them were always of marble. So they were very particularly loyal to that sanctuary. Philip II and his wife Olympias were initiates, and they met in Samothrace. That was the beginning of their connection with it.

The so-called great gods consisted of four divinities called, in Greek terms, Demeter, Hades, Persephone, and Hermes. Attached to them were two lesser figures known in Greek terms as the Dioscuri, who particularly looked after those at sea and were saviors to those who were sailing. Now, these are known in Greek terms, but initially in Samothrace we began with a pre-Greek language, and we know that that language was used in the cult down until the first century B.C. And we know, therefore, the names of these divinities in that other language. Axieros was the main figure--in Greek terms, Demeter. Axiokersos, Axiokersa--that is, Hades and Persephone. The other two: Kadmilus (Hermes), and the Kabiri were the names of the

so-called Dioscuri.

BARNETT: Were they used simultaneously, those names, or did the Greek gradually supersede--?

LEHMANN: They did. They did. The pre-Greek was used in the cult until, I would say, the first century B.C., gradually giving way more and more to Greek itself. I mean, the old language was used then and later gave way to Greek. We know that from the-- Well, the potsherds and the inscriptions and so forth indicate when it was used.

Now, it's interesting to know that the initiates were drawn from every source: men and women, slaves and freemen. And that isn't quite like any other Greek cult at all and has certain connections, shall I say, with Christianity. Another connection, too, is we have the rite of confession, which we know particularly from the Catholic Church.

BARNETT: Are those similarities by chance? Or do they somehow--?

LEHMANN: No, I think it's probably intentional. It would depend I think on the others.

Well, I think that's all I need to say, in general terms, about the nature of the cult and the divinities and so on. And I'll go back now to say a few things about the sanctuary. We have a museum which is related to the museum at Epidaurus in Greece, because we have, both in

Epidaurus and Samothrace, a series of great marble buildings. In Samothrace, as at Epidaurus, several of them, like the Altar Court and the Hieron and the Rotunda. We've taken a number of blocks from them and reused them in one big hall in Samothrace. So one can see the buildings in situ in the sanctuary and come back into the museum and see them in relation to each other, see their style, their character, and so forth, which is a very useful thing to do. So that is the way it has been arranged.

Now, I should say, so far as the publications are concerned-- I think I should mention them, should I not? For many years the publications appeared, first of all in the American Journal of Archaeology, but most frequently in Hesperia. That is a journal of the American School [of Classicial Studies] at Athens. In addition to that, in this connection, we have the guidebook [Samothrace: A Guide to the Excavations and the Museum]. Now you have the fifth edition of it. And it's a very special kind of guidebook. It was quite unique at the time--I think it really is now--because, you see, if you look at the table of contents it has the island and its history, the religion of the great gods, the excavations, the museum, bibliography, and so forth. And that's a very unusual kind of guidebook to have. It was written, first of all,

by Karl Lehmann in '54. And then I brought out other editions in the meantime, always enlarged, updated and so on.

In addition to that, we have, then, our volumes. Now, the Bollingen Foundation began to put them out, but in due time it ceased publication, and the publication was transferred to Princeton University Press, which has been doing them for many years now. The Bollingen Foundation provided the main money both for the excavation and, as I say, for the much more costly publication. We have another foundation, the Bachelor Memorial Foundation, which has given money, and it is still used, not for publication but for excavation.

So now, as we come to these volumes I have mentioned to you [Samothrace: Excavations Conducted by the Institute of Fine Arts of New York University], we have [volume] one, The Ancient Literary Sources. [Volume] two: [part] one is The Inscriptions on Stone; the other is The Inscriptions on Ceramics [and Minor Objects]. [Volume] three is the volume The Hieron. [Volume] four: [part] one is The Hall of Votive Gifts; the other is The Altar Court. [Volume] five, is The Temenos. And that really involves the Propylon to the Temenos, a beautiful building which was erected in the time of Philip II and is a building which I'm quite sure--and other people believe it too--was

put up by the famous architect and sculptor named Skopas of the fourth century B.C. You know that name, I'm very sure. After that we have now [volume] ten, The Propylon of Ptolemy II, and it's remarkable too because it's the first building in which the Corinthian order is used structurally, not just in decoration forms, but structurally. We have then next, coming out now by the first of July, volume seven, The Rotunda of Arsinoe, the largest round building in Greek architecture. In fact all these buildings are really quite unique in character, and they have special characteristics in themselves. And this is one of the most remarkable ones of them. Now then, we have next, that is going to be [volume] eleven, The Nekropolis, which is very remarkable too. A great series of things in the museum. It's full of cases of these finds. There are many examples of jewelry and pottery and so forth. Those are--

BARNETT: Now, that means that people were buried there?

LEHMANN: Yes.

BARNETT: In connection with the mysteries? Or--?

LEHMANN: The Nekropolis was close to the mystery sanctuary, and they felt that was--

BARNETT: Oh, I see. It was sort of like a consecrated place to be buried in.

LEHMANN: Yes. Yes. Now, if you look at your map here-- I'll show you. If you turn to the plan here, plan three

at the back [of the guidebook], you'll see off here at the southeast this whole area-- It's not on the plan itself. It's over here, adjacent to the sanctuary.

BARNETT: I see.

LEHMANN: Now, we then have coming out, in due time-- [Volume] six, which will be the Anaktoron and the Sacristy next door to it; eight will be the buildings on the western hill; nine, the buildings on the eastern hill; eleven, part one, will be the sporadic finds, that is finds which are important to be published but not connected with a particular building; and twelve will be the history and religion of the Sanctuary of the Great Gods. That will be a very important volume and everyone is eagerly awaiting it. These volumes, by the way, deal, in many cases, with a particular building, and in most excavation publications, there will be the building, and other things like pottery and coins and whatnot are separately published. But we don't do that in our case, because we have everything, shall I say, in a particular building. That is, all of the finds which are related to it--found within it or in foundations adjacent to it--are published with it. And that's wonderful to do I think. I wish more people did do that.

BARNETT: Why did you choose that method?

LEHMANN: Well, because it means you have everything

connected with the whole building and its function. You understand more about what its function was, what its use was, and so forth. And that makes it very hard to review, because very few people can review architecture, sculpture, coins, pottery, and whatnot. So it's hard to get them reviewed from that standpoint.

Well, I should say, then, that my husband died in 1960, unexpectedly, abroad. And I had decided--

BARNETT: What did he die of? I don't know the--

LEHMANN: Cancer.

BARNETT: Oh, I didn't know that. It was very sudden?

LEHMANN: Well, he'd had it for a long time but we didn't realize that. He died in Basel and was there all that dreadful fall of 1960.

BARNETT: What had he been doing in Basel?

LEHMANN: Well, he went there for the operation. In other words, we would work in Samothrace from mid-June until mid-August, and usually in those days we would go for a month to Switzerland and both rest and work there. That was lovely to do. But by this time in 1960, it was clear that he was desperately ill, and we were given the name of a famous surgeon in Basel whom we went to. He turned out to be a very disagreeable person, but-- In any case, that was where we went in September. We were there until he died on the seventeenth of December in Basel.

Well, then I had decided what to do. I felt that I was the only one connected with the publication, the only person who would be able to follow through with it. So I didn't let myself be involved with the actual direction of the excavation, but I became-- I called myself acting director at first, but I became in the long run advisory director. And therefore we had to choose a new director. Now, the new director whom we chose was a brilliant young man. At that time he didn't quite have his Ph.D. from Harvard [University]. And I made him-- Moving along the line gradually until he had full direction, which came along in the early sixties. Now, his name is James R. McCredie.

BARNETT: What was his background in?

LEHMANN: Anything that had to do with classics at Harvard. Classics, archaeology, and so forth. He comes from the Middle West. He did do that and has been a brilliant success at this, and now for many years he's been director of the excavation. He also was, for a long time, director of the American School of Classical Studies at Athens. I'll tell you more about that in just a second. And now for many years he's been director of the Institute of Fine Arts at NYU [New York University]. So that he is a very remarkable person. So that is what we did, and I, as I said, keep on basically with the

publications, an enormous amount that I have done and still have to do.

BARNETT: Does that mean you supervised the whole--?

LEHMANN: Everything to do with publications.

BARNETT: My goodness. That's a major job, yes.

LEHMANN: Yes, it surely is.

BARNETT: Now, as I understand it, you made some reference in one of your letters to your husband actually telling you not to let this take the place of your other work.

LEHMANN: Well, he didn't want me to give up on my other work, you see. But I had no choice. None whatever.

BARNETT: Was this also a way of dealing with grief, too? You plunged yourself into something that was important to him as a way of carrying on his memory?

LEHMANN: Well, I had to do it for objective reasons.

BARNETT: Yeah. Okay.

LEHMANN: Well, I should say that all the excavations, all the American excavations in Greece, are approved by the American School of Classical Studies in Athens. That is a wonderful school, over a hundred years old now, founded in the end of the nineteenth century, and it's basically run from this country. It has a so-called managing committee consisting of people from all kinds of institutions in this country. For example, I've been always one from Smith College. I've been very active in this group of

people because there are all kinds of important committees one has to work on to have it function properly. And I've quite often been there in Athens myself as a fellow. For example, in 1970 and 1976, I would be there for half a year working there. It's a fine place for one to live and has a fine library. And it's like the American Academy in Rome, a wonderful place to do your own work.

BARNETT: So you were doing research, things not connected with Samothrace.

LEHMANN: Well, it has to do with Samothrace. I mean, I worked, for example, on volume five, the Propylon to the Temenos, the last time I was there. And it has a splendid library, particularly in things connected with the Greek world. Well, I think that is perhaps adequate for Samothrace. Is that right? Or do you have more questions?

BARNETT: I have some questions--

LEHMANN: Please.

BARNETT: But I think that covers it overall certainly. It's just some kinds of minor things. First of all, just clarifying some things, when you went with Karl to Samothrace way back in--what is it?--'38, why did he take you? You hadn't had any experience.

LEHMANN: No one had.

BARNETT: Why did he take you instead of another graduate

student then?

LEHMANN: I guess he thought that I was a good student. He had to choose one person to go. The other people who went at that time were those who were his sponsors.

BARNETT: Yes, I remember you saying that.

LEHMANN: So there were four of us: Karl Lehmann and the Holstens [Edward L. and Nancy], two of them, and I. You had to have some kind of connection with the Institute [of Fine Arts, New York University]. I was the person who was connected with the Institute, so I was taken. Now, afterwards, there were lots of other students in the Institute. This year McCredie will go with his students this summer, with a whole batch of students who are coming from the Institute. Occasionally, we've taken a person who perhaps has come from Smith and gone to Columbia [University] but a person whom I had known well at Smith, and they have come along on that dig for the time being.

BARNETT: So the recruitment is always very personal. You have to know them or he has to know them or--?

LEHMANN: Yes.

BARNETT: Were any other professionals ever taken along besides him, you, Karl--?

LEHMANN: What do you mean by "professionals"?

BARNETT: Well, I guess I'm trying to understand what the crew consisted of.

LEHMANN: It consisted of the staff, which would be the director, and I was the assistant director for many years. And then we had the students who had come along with us. Also, always an architect for each building, and there were several of them being worked on at the same time. And that would be the staff itself.

BARNETT: Okay. Now, when you said the other day "architects," I was a little confused, because of course I think of architects as designing buildings. But then as I looked at the correspondence, I realized they weren't just draftsmen, they also made a lot of suggestions about how the building was put together in a whole--

LEHMANN: I wouldn't quite say that. If I worked with the architect myself on the Hieron or on the Propylon-- I have my architect with me. He'd make the plan. He draws up all the buildings. Now, if it's a huge building with, you know, scores of wall blocks, they would draw a block of each type and measure every one, you know. Each block, if there are eight hundred of them, is not published; a typical one would be published in a publication. And then every typical one is published. But they will measure every last one of them--all eight hundred blocks--to see whether it works out properly or not. And we together--not only the architect but I, working with him--would work out how the building was put together. Now, I've had an

architect, a beginner, who knew nothing yet began at-- I had him begin with early, easy things to identify like the character of the frieze. You know, we have the frieze and the architrave and the cornice, and that's easily put together. But when it gets down to something like the wall blocks, it's very difficult to figure out what it is. And the old Austrian publication turned out to be absolutely awry. We had to correct it. And so we have to work it out together. Now, it's very crucial, of course, that it's a first-rate draftsman, because the plates are all drawn up by that architect. And we've been very lucky. In this wonderful new volume, The Rotunda of Arsinoe, we had a first-rate architect. He teaches at the Art Institute of Chicago. His name is John Kurtich and he does these superb drawings, which are crucial to present everything the right way. But they don't necessarily practice architecture.

BARNETT: They're more architectural historians.

LEHMANN: Yes and no. There are some who teach architecture, drafting and so forth. But the historian will be part of their training.

BARNETT: Do you specifically look for people who know classical architecture?

LEHMANN: No. They don't often know a thing. You just have to train them.

BARNETT: I confess I really hadn't realized what had to go into those drawings until I started looking at some of that correspondence, and you'd say, "You've got the measurements all wrong." You'd say, "Why haven't you indicated this, this, and this? Why have you shaded it this way?" It was immensely complex, the drawing, in the first place. And second, checking it, you had to do that with all those drawings. I knew that books like these would be a lot of work, but I had no idea.

LEHMANN: Oh, it's terrific. And we can look at them later if you have time to do that.

BARNETT: That would be very pleasant.

LEHMANN: That would be very pleasant indeed.

BARNETT: Okay. Let me just run a few names past you for anything that you might have to say on them. This is from the files, correspondence you had with people. Denys Spittle.

LEHMANN: Denys Spittle. Oh, he was a wonderful chap. He is an architect by profession and works with a group of people in London. Retired now. Lives a bit north of London near Cambridge. He is a first-rate draftsman, and he did all the things for the Propylon to the Temenos. He also was a colleague of Karl's with the Altar Court. He came aboard, shall I say, in it must have been the late fifties and did the drawings with Karl on the Altar Court.

So I had him on hand and knew about him and knew he was a splendid person.

BARNETT: Now, I don't know what this person did exactly. Alec Daykin?

LEHMANN: Yes, he turned out to be more or less a disaster and we had to get rid of him.

BARNETT: Well, there is this letter in which he writes very clearly about problems he'd had with the staff, and Karl replies-- He [Karl] is held in check, but definitely upset with him. Do you know what exactly that was about?

LEHMANN: Well, he was mutinous.

BARNETT: So he just plain didn't want to do what--? Could you elaborate on that?

LEHMANN: I don't know how useful that is about Samothrace, but I can say-- Well, for example, he was also supposed to work on the Hieron. He came out intending to do that and by the last summer he said, "Well, I've measured all the blocks that needed to be done." Well, it was ludicrous because he had done only a fraction of them. And I had to get rid of him and replace him by Martin R. Jones, who was--

BARNETT: Who was also a disaster.

LEHMANN: Well, no, he wasn't. He was all right on the site. He worked for years there with me, and a wonderful job on the Hieron he did. We got along extremely well on

that score. But, in any case, he was completely unreliable. It's very hard to know, because people, human beings, can be extremely difficult, and if they are difficult, you have to get rid of them.

BARNETT: Yeah. I want to say for the record that there is a huge correspondence with Martin Jones where apparently he had been very good as long as he'd been on the site. And then it goes on for years and years where you keep telling him to deliver this stuff and he doesn't deliver and doesn't deliver.

LEHMANN: Well, he was going to do a section on the reconstruction of certain columns of the Hieron, the anastylosis, as we call it, and he just never turned it in. I finally did it myself.

BARNETT: Oh, I didn't know that. So you actually did the writing. But he did all those drawings, then.

LEHMANN: He did drawings but nothing else.

BARNETT: Yeah, but not the other. What ever happened to him? I know that he didn't work with you anymore, but he keeps talking about how he's going to get things together and--

LEHMANN: Oh, he didn't, you see. I had him come here from England once to have him finish the drawings. He was also English, and he worked for a long time--still does work--in Scotland, Dundee. But I've not been in touch

with him for twenty years at least.

BARNETT: I just wondered because-- I realize that this isn't terribly, you know, directly relevant to the excavations, but it does give a sense of what all it took to keep this going. I mean, it wasn't just a matter of writing a few little things or-- There are just immense difficulties.

LEHMANN: It is a terrific task to undertake. But I don't know what good that's going to be for your tape.

BARNETT: Well, we want the sort of context of everything, so I'm indicating what the problems were and where the information can be found, which is in your papers in the Smith archives. Molly [Martha Leeb] Hadzi, who was she?

LEHMANN: Well, Molly Hadzi went to Vassar [College], and then she worked also at the Institute with me, as a fellow student, under Karl. And then for various reasons, she finished her Ph.D. at Yale [University]--that is, the Ph.D. dissertation. Then she came here in my early days at Smith and we got her involved in working in Samothrace. She's a fine connoisseur of sculpture and has written a splendid section in the volume on the Propylon to the Temenos on sculpture. A beautiful discussion. Splendid. Her name was Leeb, Martha Leeb. Then she got married to a Greek American named [Dimitri] Hadzi, a very famous American sculptor, and they both were at the American

Academy in '53, and we knew them there too. They got married afterward, and then they lived for a long time in Rome--he a sculptor there and she with him, needless to say. And then Molly decided she would like to return to this country. He did not want to do that. In due time they were divorced. It was a very unhappy situation. But she came back to this country and I helped her get a position at Mount Holyoke [College]. And she was there for many years until she retired.

BARNETT: Did she have an official position with the expedition? Or was she more of--?

LEHMANN: She was a member of the staff, just like me.

BARNETT: Okay. So you did have--?

LEHMANN: Well, I was not a normal member of the staff but--

BARNETT: So there were people besides the architects on the staff, besides students?

LEHMANN: I just said to you we have students.

BARNETT: Yes. So she was a student when she started with it?

LEHMANN: By then she was-- No, she was a colleague of mine at Smith. But she was a member of the staff.

BARNETT: But that means that you did have members of the staff besides students. So she almost was like a consultant. I mean, you worked things out together. She

was doing the actual reconstruction of things.

LEHMANN: No. I don't think you quite understand this. First of all, in the end Karl got lots of his staff--I mean the archaeologists--to work on special problems. One person would do coins. Another person would do sculpture. Another person, pottery and so forth. Well, she was given sculpture to work on. And so she made contributions in our volumes on sculpture, and the great thing she did was volume five on very important sculpture.

BARNETT: Did these people all spend several months at Samothrace in the summer with you or did they--?

LEHMANN: We were all together. First of all, we were all academic people and we could only be there in the summertime.

BARNETT: That's what I mean, but were they there for the summers for that full length of time as well?

LEHMANN: They were working in the excavation. But Karl would give them a little time off each week to make some notes on whatever sculpture they were working on, coins or whatnot.

BARNETT: Okay. Well, how did this process work of having a number of people come up with interpretations? For instance, on the Propylon I believe that you divided it up so that you're doing some of the work and she's doing some of the work.

LEHMANN: I did everything that had to do with the building. Now, the building in this case had-- Well, I did certain things connected to the building. It had coffers which were on the ceilings. I had worked a lot on that, so I did the coffers. Molly did the frieze of the dancing maidens and so forth. That's what she did.

BARNETT: And then do you have a lot of discussion between you trying to--?

LEHMANN: Yes, of course we do.

BARNETT: And correspondence and so forth. And then at the end does Karl look at all this? And does he make changes in what people have said? Or give advice? Does he advise along the way? How is that integration into a whole done?

LEHMANN: Well, we just all-- I don't quite understand the question.

BARNETT: Well, I guess you each do your separate part, but it's all got to add up to a whole interpretation.

LEHMANN: We all do it jointly, so to speak. And Karl would never impose his will on anyone. It didn't happen with him. We had other volumes in press at that time. The early things were done mostly by him. The things on the ceramic inscriptions were wholly by him, and The Altar Court with Spittle. But they would work together on how they would put the buildings together and so on.

BARNETT: Was there a formal process to all this? For instance, were there meetings held regularly of all the staff discussing issues?

LEHMANN: No, all the staff is of no use. It had to do with any individual building. And some of these people were living in England, and you had to often do it-- Well, we would meet sometimes with people in various places abroad--in Switzerland once--in the summertime to work things out. Or when we were off on sabbaticals and the like. So it's a joint operation.

BARNETT: Would they typically send drafts to Karl or to you or whomever and then maybe you would make some notations and send them back?

LEHMANN: Well, I would write my section, have Denys read it, too. And he would write his and I would read it. If we had questions, we would discuss it together or write it together.

BARNETT: It's a big operation. I just wanted to get a sense of how it all came together a little bit. One thing--this is just clarifying something--on a previous tape, you said that you started with the Rotunda of Arsinoe for two reasons. One was the presence of lime kilns--this is in your very preliminary excavations of '38--and then I interrupted you and we forgot about the second reason. Do you remember what you were going to say

there?

LEHMANN: Well, the Austrians had already excavated that building.

BARNETT: That may have been the other reason. Okay. Yes.

LEHMANN: And our reconstruction is quite different from theirs in a number of important ways. That's probably the reason for it. They did a wonderful excavation in their time, but they didn't go down in the depths, for one thing, as I've mentioned to you before. Therefore the chronology is somewhat awry.

BARNETT: Yes, that makes sense. I just didn't have what that other reason would have been. Well, what else is in here that we haven't covered? A couple more things.

You spend those summer months there at Samothrace, you come back, you're back in your regular routine of teaching and so forth. But obviously you're still working on all that, and that's Karl's major work during the time he's alive. He's really doing Samothrace, I assume, year round, in some respect.

LEHMANN: No, he isn't.

BARNETT: Well, he's not there at Samothrace year round. No, I know that. When he comes home presumably--

LEHMANN: He teaches.

BARNETT: Well, I know that too. He teaches, but as far

as his research work, was that his major work at that time?

LEHMANN: Well, actually, he also wrote an immense number of things.

BARNETT: Yeah, he did.

LEHMANN: He would write many very important articles during those periods, and they also involved Samothrace. He had a huge range of interests.

BARNETT: Yeah, he did. Were you also involved in the project to that extent at the time he was alive, or was it only after his death?

LEHMANN: Well, I was always involved with other things too.

BARNETT: You say in Skopas in Samothrace--and I believe you may say it elsewhere too--that your reconstruction of Samothrace modified some of Karl's tentative conclusions, which is of course the way it would be, because he didn't have all the information you had. Can you think of things specifically that you came to see differently?

LEHMANN: Yes, I can. Molly Hadzi was very important in this connection. You know what that building looked like, the Propylon? Karl first had reconstructed that frieze of the dancing maidens at the top of the orthostates (You know what they are? High blocks at the bottom of a wall.) not in the frieze itself. You know what a frieze is. And

there are various reasons why he did do that. Well, it's rather unorthodox. Normally a frieze belongs up in the entablature. But Molly clinched it because she found a little tiny fragment of the dancing girls in a strange place. In that excavation there is a section below the Stoa made up of reused blocks, and Molly found a little piece there of the dancing maidens which was a corner block. And it proved-- Not an interior corner but an exterior corner. It proved it had to go up on top, in the normal place for a frieze. So that was completely unlike the previous reconstruction. That's one example.

BARNETT: Did the overall outline stay pretty much the same in terms of function and how the cult--?

LEHMANN: The function, yes. Had nothing to do with that. Had to do with the reconstruction of the building itself.

BARNETT: In general, that's how it was? That Karl's original sort of outline of how the cult worked and what the buildings were for--?

LEHMANN: It had nothing to do with cult. It had to do with the reconstruction of the building itself.

BARNETT: But, I mean, in general is that a true statement? That what you modified in his views was related to specific architectural details? Yes. Okay.

One of the things that I had wanted to mention briefly-- I saw the correspondence with the Bollingen

Foundation and then with the Princeton University Press, and that seems to me to be rather-- Well, particularly when the material was transferred over to Princeton University Press, that seems to have been a rather difficult, a little bit of a tempestuous, time getting the books out. Is that the case?

LEHMANN: I don't quite understand your question.

BARNETT: Well, there's some correspondence-- I looked at this very quickly, so I'm not really very clear on the details, but it's transferred over and Bill [William] McGuire writes to you, "Since I just learned two weeks ago that this publishing section is being closed down-- I'm sorry, I want to get things off to you, but I'm not in charge of it anymore."

LEHMANN: I don't quite understand it. What happened was this: The head of the Bollingen Foundation was a man named Jack [John D.] Barrett [Jr.], whom I knew extremely well, as did Karl. Karl had died in '60 and the foundation was closed by Mellon. He had lots of foundations. That one was closed. Others were kept alive.

BARNETT: Why?

LEHMANN: Well, he wanted to spend his money in other ways, you see. He's an incredible man, you see. A superb man. He had other big foundations much more elaborately

funded than this was, and so he decided to close that particular one down. Barrett asked me, "What press should I use?" And I said, "In my view, the best press to use is Princeton University Press because of the quality of its work." So he took that advice, and it was transferred to Princeton, and that's how it all happened.

BARNETT: Okay. And you felt comfortable with that?

LEHMANN: Yes. Now, it hasn't always been easy to work with them, because the then president of the press, [Herbert] Bailey, had various notions about when these volumes should be turned in, and you can't turn them in before the building is finished excavating, you see. He thought it would all be done at least by 1980, and it is by no means done now, you can see. So we had little difficulties over that, shall I say. But the present director is not quite so hard to cope with.

BARNETT: Okay. I think that's exactly what I must have seen in the correspondence there. It was just the initial sort of conflict with Bailey over--

LEHMANN: But, you see, it took-- To get the thing excavated, worked on for years-- You had to put these buildings in their contexts in order to date them properly, and that takes a long time to do--the architectural part of it, for example, and the sculptural part. And then you had to go through the press, and it

takes you a good twenty years to do this. Now, the present volume [volume seven] we began to work on--this is unusually long--in 1939, and it's going to come out now in '92.

BARNETT: My goodness. And when did you finish excavating it?

LEHMANN: Well, the excavation was finished-- It wasn't so much the excavation but the study of all the blocks, and this was very complicated, because the Rotunda had been shaken by an earthquake at the beginning of the first century A.D. and the construction of the roof was changed, and it was extremely difficult to work out what in the world happened with the new roof. And the brains behind this was James McCredie. He's a genius about figuring things out, you see. He will be a main author of this volume. So we now know how the thing was put together, but it took a very long time to do that, and the person who did the original drawings in the excavation, [Stuart M.] Shaw, didn't do that at all. He drew the blocks but didn't know how to put them together again, you see. So that all had to be worked out years and years later.

TAPE NUMBER: IV, SIDE TWO

MAY 21, 1992

BARNETT: One last question on Samothrace, and then Mrs. Lehmann says that she doesn't have anything more to add. Have McCredie's excavations made any major departures from the views that you advanced back when Karl was alive or--?

LEHMANN: No. He just excavated a lot of other buildings, you see.

BARNETT: And it hasn't really changed the overall view.

LEHMANN: No. Well, he found very interesting things in the buildings which he excavated and worked on, and they just add on a great many new things, you see. The newest one here is the building-- This is a long Stoa here, and he made a splendid reconstruction of this building. Quite unlike what Karl, who had done it initially--

BARNETT: This is number 11 on plan three [in the guidebook].

LEHMANN: That is 11. Right. It is the second largest stoa in Greece. The first one is in Athens. And he put it together quite unlike what Karl would have done. He [Karl] had it as two stories. It isn't two stories; it's now one story. It has two orders. One is used on the outside and one on the inside. Karl had used them above and below, and that was incorrect. Now, Karl always

accepted anything which was proved to be different. He didn't mind that at all. Now, in front of this, 29 is a very fascinating building. It's down here--

BARNETT: Twenty-nine. I don't--

LEHMANN: I don't find it on this. It's ridiculous. I guess it's done since this plan was made. It's a building here, a so-called Neôrion, in which you go in these doors here. There's a grille here, and an actual ship was put in there, a ship used by a very famous naval commander. The ship was put in there. And you could go in yourself and look at it.

BARNETT: For what purpose?

LEHMANN: Well, a dedication to the great gods.

BARNETT: So it was an offering, as other people would bring--

LEHMANN: A huge big offering. There's only one thing like this, and that is in Delos.

BARNETT: How interesting. So this is in the process of being excavated now or--?

LEHMANN: It's been excavated. Has not been published yet. Well, it's going to be [volume] eight. The building's on the western hill. Now, the first section of that will be the Stoa, and the second section will be all the other monuments here, lower down, below the Stoa. And that will be included.

BARNETT: Now, why is it not included on the plan now?

LEHMANN: We tried to have the plan as up-to-date as possible.

BARNETT: Yeah. But it isn't on here.

LEHMANN: It is on the plan. It's not on the list of monuments.

BARNETT: Oh, I see. Okay. So that's just--

LEHMANN: It's an accident that it's not there.

BARNETT: I see.

LEHMANN: It should be 29 at the bottom.

BARNETT: Yeah. Okay.

LEHMANN: And in the more up-to-date volumes, this one, for example-- The plan is always in every volume, and it will show here.

BARNETT: I see.

LEHMANN: So all these buildings below the Stoa were excavated by McCredie, everything here and everything on the north part. That's his. This is his.

BARNETT: Okay. So the buildings that were done by you people, then, are basically-- Let's see--

LEHMANN: We did the Anaktaron, the Sacristy next door to it, 22 and 23. We also did 20, the Rotunda. This has been carried on in the meantime-- We did also the Propylon of Ptolemy II, 26 over here. We also did-- McCredie did little 24 here and this tiny little dark rotunda here, 28.

And we did together 17.

BARNETT: Which is the Temenos?

LEHMANN: Yes. And the Hieron, which is 15.

BARNETT: Yeah. That's one thing I wanted to ask you. Karl put you in charge of the Hieron.

LEHMANN: Yes.

BARNETT: Why that particularly?

LEHMANN: Well, it was an important building which had to be done. And it also had been touched on by the Austrians. And it had to be excavated and I was given it to excavate.

BARNETT: Did he show a particular interest in it? I mean, it is in some ways one of the most important buildings, because it's--

LEHMANN: It is. Of course it is. Well, he knew it was important, that I would be interested in doing it and do it well.

BARNETT: I think that must have been a very interesting project.

LEHMANN: We did 14, the Altar Court, 16, the Hall of Votive Gifts. We haven't done much with 13, the Theater. That was really done before our time. All these other little monuments here--these dining rooms and so forth--they're all McCredie's.

BARNETT: Okay. It actually might be useful if you wanted

to try to reconstruct the process by which you arrived at your conclusions on something like the Hieron, where you took a specific building and talked about how you went about kind of figuring it out.

LEHMANN: Well, you do the excavations. I've mentioned how you do that. And then you find what the plan is like, all the various features of it. You find there are three stepping-stones out here, and it turns out that you-- The priest would stand on one and the initiate on the other, and you would have to acknowledge your most grievous sins before you could be allowed in.

BARNETT: How did you know that's what they did there?

LEHMANN: Well, we know from the literary sources. And then they're admitted. You can see they go through this big porch in here and come into the interior, and it's very hard to get in this place. It's a very narrow entrance. And you come in and-- We found we had to reconstruct these benches here on both sides. People came in and they were seated here. There were other entrances here, and those who had been previously admitted, epopteia, those who had been initiated before in the second degree, could come in and sit in this lower part here.

BARNETT: How did you know that's where they sat?

LEHMANN: Well, you had to figure it out. They were

people who were new initiates, and they would come in here and go through the central area. You had to decide what were they doing with those other entrances. That was a place where people who had already been initiated could come in. And so you would-- Well, you just have to interpret the monument.

BARNETT: Would you ask who could have been in there who wasn't being initiated?

LEHMANN: That's right.

BARNETT: People who have already been initiated is the only possible answer. Do you have anything more you want to say about the building? [tape recorder off]

All right, we're moving on to Mrs. Lehmann's career at Smith. How did one go about looking for a position at this time? The reason I ask that is because nowadays you usually go to the association meetings and things are posted and so forth. I've been told that there was a time when, you know, the number of students was just much smaller. The important people knew each other and professors would call up a colleague or a colleague would contact them.

LEHMANN: It was much easier. Yes. [laughter]

BARNETT: [laughter] It was much less of a bureaucratic process.

LEHMANN: Yes. Much easier.

BARNETT: So how did you go about looking for a position?

LEHMANN: Well, as I mentioned to you before, after I finished my Ph.D. in 1943, I had tuberculosis, and then I got over with that. And a few people in the art department at Smith, not necessarily terribly important people but in the art department-- One of them, Eleanor Barton, whom I'd known at graduate school, knew about me and--

BARNETT: You knew her when she was a fellow student or--?

LEHMANN: A fellow student. And in the meantime, she had come to Smith. Now, don't ask me how she got to Smith. I'm not sure about that. But anyhow, I was invited to come up and give some of the lectures in the introductory art course. I'll explain to you what that kind of course is in a minute. There were a couple of lectures. I gave those lectures and they were a great hit, and everybody decided that I should be invited to come back. It was just as simple as that.

BARNETT: But you said you applied to other places. You had offers at some other places.

LEHMANN: There was Wellesley College. And I didn't get any jobs. I mentioned that to you. I applied for the jobs in secondary schools, high schools. It had nothing at all to do with my later life.

BARNETT: Okay. That was then. I thought you had also

said something about--

LEHMANN: No.

BARNETT: You didn't apply to anywhere else. Okay.

LEHMANN: I didn't apply anywhere at all. I just was invited and got this job.

BARNETT: And you came here because it was close to--

LEHMANN: It wasn't close at all. It was very difficult. My husband lived in New York and I was here, hours away, in Northampton.

BARNETT: So why didn't you consider applying for other jobs? Geographically, it seems it would have been simpler.

LEHMANN: Well, this was an excellent institution, and I preferred it and he did too. I could have tried to go to Barnard [College], but they had other people on their staff in Barnard who were in my field. In this department you have your own particular field, as in most places. And therefore I didn't apply. I was asked to come and I liked to come. And we arranged that Karl would live in Manhattan and I would live here and we would alternate on weekends. Now, I could have gone elsewhere--I was invited to go elsewhere a number of times--but that's it.

BARNETT: In later years.

LEHMANN: Yes.

BARNETT: Okay.

LEHMANN: I was invited to go to Vassar [College], and to Wellesley various times.

BARNETT: But that was later in your career.

LEHMANN: In my time here at Smith. But I preferred to stay at Smith.

BARNETT: Well, certainly after you've established your career someplace, I can understand you wanting to stay there. Could you have applied to a classics department if you wanted to?

LEHMANN: No. I had no training.

BARNETT: You were definitely suited for art history.

LEHMANN: No. I had no training in Greek and Latin. It would have been impossible.

BARNETT: All right. Why don't you just tell me about your early years at Smith?

LEHMANN: Well, all right. I came to Smith in '46, and I did all kinds of normal teaching. We had the general introductory course. Art 100 it was called in my time. There were maybe three hundred to four hundred students in it. We always taught in our field, so I taught everything that had to do with antiquity. The course would begin with a bit on the Paleolithic period, one lecture or two on Egyptian art, and then began with antiquity. I would do everything from Aegean to late Roman. Someone else

would come along--another person--to do the Middle Ages. Lots of people in the Renaissance and other people, you see. So that was the way the thing was arranged. So I did that kind of thing.

BARNETT: Was this a required course or--?

LEHMANN: No. It wasn't required at all.

BARNETT: Required of art majors or--?

LEHMANN: Yes.

BARNETT: Okay.

LEHMANN: And either history of art or studio. You at least had to take that general course. Then I taught a number of other courses: a general course on the history of ancient art, you know, from Aegean through late Roman. Everything: architecture, sculpture, painting, the minor arts. That was great fun. I occasionally taught a course on cities and sanctuaries in antiquity. I taught various seminars on Greek sculpture in particular.

BARNETT: Are these graduate seminars?

LEHMANN: No. Undergraduate. But my undergraduates were very well trained, and they went on to graduate school and did extremely well.

BARNETT: I'm sure.

LEHMANN: With no problem at all. Anyhow, so I then-- What was a great excitement to me was that when I first came here, from the beginning I had a great friendship

with a wonderful person named Ruth Wedgwood Kennedy.

BARNETT: And there's correspondence in the file I know with her, but I didn't know who she was.

LEHMANN: Well, we became dear friends immediately. She was in the Renaissance and I was in antiquity.

BARNETT: And she taught here at Smith?

LEHMANN: Yes. For years. She was one of the early people appointed to the department. The first appointed was her husband, who was also in the Renaissance. She was an amazing person. She started out in economics, but through her husband [Clarence Kennedy] she moved into the Italian Renaissance. Anyhow, as you recall, I took that course at the Institute on the origin of Renaissance art with [Richard] Offner. And I told you it was all about duecento crosses, so it didn't help me much with the Renaissance. But she was in the Renaissance. So we said one day, "If we know enough about each other's field--I the Renaissance and you antiquity--we'll give a joint seminar." Well, we decided that we were never going to know enough so we'd take the plunge and begin to do it. And so we did do that. It was called-- I'll read this now. It was called The Antique and the Italian Renaissance, and it had to do with the survival and rediscovery of ancient works of art and their influence on such Italian Renaissance artists as Alberti, Donatello,

Mantegna, Raphael, Michelangelo, and Palladio. In the first six weeks, Ruth would present the Renaissance master and his knowledge and relationship to antiquity. I would then dissect his works and point out the ancient monuments that they reflected or appeared to reflect. We did the first six weeks. The students would follow with a paper based on a wide range of masters and media. It was a marvelous course. We adored giving it. Great fun.

BARNETT: It sounds it. And later it sounds like it led to publications for you, at least one, because you do have that one on some of the sources of some of Alberti's work besides--

LEHMANN: That's right. And it all really came out of this. We had this wonderful seminar for years together, and I learned about all these things. And very recently, I've written a nice piece which has been a great hit with everybody in the _Art Bulletin_ on Alberti and antiquity ["Alberti and Antiquity: Additional Observations," _Art Bulletin_ 70 (1988): 388-400]. It was very important, because I've written a lot in the meantime about the Renaissance. So that was the general character, so to speak, of the kind of teaching which I did.

Now, during my time, we put on three marvelous symposia. One was called _Pompeiana_, and that was in 1948 to commemorate the rediscovery of Pompeii. We had an

exhibition with all kinds of objects borrowed from museums which either had works found in Pompeii or of the same period, and also things of the eighteenth century, of that period, sometimes furniture and the like. It was a marvelous exhibition and a fine series of lectures connected with it. That was the first thing.

The next great symposium was A Land Called Crete. Now, that was in honor of Mrs. [Harriet Boyd] Hawes. I was dean at that time. It was nice to arrange it. We have here the program for it. This is the symposium. I gave the introductory remarks about Mrs. Hawes. And then there were other marvelous papers. It was in the afternoon, evening, and the next morning. A famous person from Toronto, [James Walter] Graham, talking about the Cretan palace. Sixty, seventy years of exploration. Another person [T. Leslie Shear Jr.] talked on Minoan influence on the mainland--a person from Princeton [University]. Another famous person, Emily Vermeule from Wellesley, now at Harvard, talking about the decline and fall of the Minoan, Mycenaean culture. Then we had an evening-- We had a fine dinner and a lovely performance of Idomeneo of Mozart in that evening performance. The next morning we had more of the symposium that was by Sterling Dow of Harvard on literacy, the palace bureaucracies, the dark ages, Homer. Luncheon, and then so forth. Now, the

main thing, however, was in addition to the symposium--And here is A Land Called Crete--they're all published.

BARNETT: Well, I'll look at this later.

LEHMANN: Then we had a fine exhibition, and I was involved with arranging all these things. They were borrowed from all over this country and from abroad.

BARNETT: Did that mean you suggested things that could be borrowed?

LEHMANN: Yes. I arranged the whole thing. And this is the catalog of it you see here.

BARNETT: So this goes back, in a way, to your early museum work. I mean, that you were already--

LEHMANN: Well, yes.

BARNETT: I mean, I'm assuming you were doing the same kind of thing.

LEHMANN: And this is then a lovely thing I got-- Alison Frantz, my dear friend from the Agora in Athens who lives in Princeton, who's a marvelous photographer, she took superb photographs of Cretan objects. And then I got Machteld Mellink of Bryn Mawr [College] to write an introduction to it.

BARNETT: [looking through the catalog] Lovely. Now, these objects weren't in the exhibition, though.

LEHMANN: No. They weren't. Objects in the exhibition were in the other catalog.

BARNETT: Yeah. It's really lovely. Really lovely.

LEHMANN: Yes. It was very nice that I was able to get it all published. So that was a very special thing that we achieved. And the last great thing was when I retired from Smith and people insisted on doing something very special in my honor. They put on another great exhibition called Antiquity in the Renaissance. These objects were borrowed from all over this country and abroad--England, France, a number of places. It was absolutely superb. It was later on published here.

BARNETT: Yes. I believe I've seen this.

LEHMANN: This was again in my honor. They had this kind of poster. Now, in connection with this--I'm not going to read it to you--but there also were eight marvelous public lectures at Smith by all kinds of people, Americans and English and French and so forth. And that was a great occasion.

BARNETT: It sounds like it. I mean, presumably, they specifically chose this topic of antiquity in the Renaissance because--

LEHMANN: Because of me. Well, you see, they wanted to do that. I thought they would restrict it to something Greek, and I said, "It would be impossible to borrow enough Greek objects to make it a decent exhibition. It would be much easier to do and much more to my taste if

you do things that had to do with antiquity and the Renaissance." So they said that was a fine idea. And that's what they did in the long run.

BARNETT: Did you suggest objects to them?

LEHMANN: Oh, lots of things, yes. But I had a fine colleague, Wendy [Stedman] Sheard, who wrote the actual catalog itself. She took a long time to round up all these objects and get the catalog made and so forth. She did a marvelous job on that. But I suggested lots of objects to go in it. That was lots of fun to do.

BARNETT: It's interesting that you've been involved with these-- A lot of people teach art but they don't get involved with these kinds of things, and that's sort of nice to mention.

LEHMANN: No. I think it's the matter of specialties. A special symposium. They're lots of fun to do.

BARNETT: That sounds just wonderful. Do you have more to say? I mean, your career at Smith spans a long time. You might as well--

LEHMANN: Yes. That's right. All right, so I did all these things, and that was when I retired. That was '78. Now, then-- How are we coming along?

BARNETT: I think we've still got plenty of tape.

LEHMANN: Well, now, I was dean of the college--

BARNETT: Let's cover your actual teaching career and then

move into the deanship, because I think that is kind of a separate thing.

LEHMANN: It is. What else would you like to hear about teaching?

BARNETT: Well, I would like to know just-- For instance, in a class, how you approached the material. Classical art is a difficult subject, I think, to teach, in the sense that most students don't necessarily start out predisposed to like it. It's not something they know--

LEHMANN: Well, they, of course, don't know anything about it.

BARNETT: Exactly.

LEHMANN: But they don't know anything these days about Christian art either. So you have to explain, you know. Any kind of Christian term is just as confusing to them as any ancient term, you see.

BARNETT: Yeah. That's true.

LEHMANN: You began at scratch. Now, my great forte was, I guess, as a lecturer. I loved to do that. And I'm told I did awfully well. So that was great fun. That was quite different from a seminar, but my regular lecture courses were purely lectures, and I enjoyed doing that ever so much.

If I had a seminar, I would-- Well, I would present a number of things myself for the first weeks, because you

had to give students some time to prepare for their own reports, and if they're difficult reports to prepare, it takes them a lot of time to do that. So I would hold forth the first half of the term, and they would come along with their own reports afterward. Then I would listen to them and give them criticisms and suggestions and so forth, and there was a lot of interchange between them and me. Now, of course they could interrupt me anytime they wanted to with my own presentation. That was quite different from a plain lecture course.

BARNETT: Yeah. And when they gave their presentations, this was supposed to lead up to a paper at the end of the seminar?

LEHMANN: Yes. Sometimes a paper or sometimes it was a very elaborate presentation in class. Sometimes it was also a paper.

BARNETT: Did you suggest the topics to them or did you--?

LEHMANN: Yes. Well, they could choose, but I might suggest topics.

BARNETT: Well, it's very difficult for students without much background to come up with a topic.

LEHMANN: No. That's right. Now, most of these students had taken other courses with me in the history of art. Sometimes they hadn't. Because I feel rather liberal about this. I think you can have an interview with a

student and see if she would be appropriate for your seminar. If she has no background, it depends on the character of that student whether you take them in or not. And sometimes they do awfully well.

BARNETT: Did you find that students from other backgrounds had something specifically to contribute to understanding of classical art? Bringing in a different kind of perspective?

LEHMANN: I wouldn't put it quite that way.

BARNETT: Okay. Just asking.

LEHMANN: I wouldn't think so. They had different points of view. That was fine.

BARNETT: What did you try to give a student in a lecture course or in a seminar course? Or maybe it's different things. But what did you want them to come out of there with?

LEHMANN: Well, with the lecture course, out of a general course on ancient art, I would like to have them come out with some sense of that whole period and civilization and particularly the monuments in it.

BARNETT: Does that include an aesthetic appreciation of it?

LEHMANN: Yes. Yes.

BARNETT: Is that the prime thing that you're striving for, the aesthetic appreciation, or--?

LEHMANN: Perhaps, yes.

BARNETT: In your lecture courses, presumably you gave tests, but they didn't do papers. Is that--?

LEHMANN: Well, I would give them a test, yes, and exams at the end. And it would depend on how big the class was whether I gave a paper or didn't give a paper.

BARNETT: What kinds of questions would be on the exams?

LEHMANN: Well, things related to the content of the class.

BARNETT: Well, I'm asking, did they have to know chronologies? Did they have to know--?

LEHMANN: Well, if they had a slide quiz-- The quizzes were all slide quizzes. They would have five minutes apiece for twenty slides, and they would have to put down the objective things like the monument itself, the period, the date, and then describe it or point out the crucial elements of it in the rest of the time--which wasn't much time.

BARNETT: And by crucial elements, were these criteria you'd already given them?

LEHMANN: No.

BARNETT: What would a crucial element be?

LEHMANN: Well, it depends on the object.

BARNETT: Well, yeah, I know. But are we talking about, again, aesthetic criteria or stylistic or--?

LEHMANN: Or plain factual material.

BARNETT: Okay. Okay. Let me see if there's anything else in particular I wanted to cover here. There were a couple of professorships that I did want to-- The Jessie Wells Post Professor of Art and William R. Kenan Jr. Professor [of Art]. What exactly are those? Can you just--?

LEHMANN: Yes. Surely. I came as a plain old professor of art. And then the first chair I got was the Jessie Wells Post Professor of Art. Right in the same thing I was doing, but now I had a name professorship.

BARNETT: This was a chair or what exactly was it?

LEHMANN: Well, I mean, you had chairs at all these institutions. That means you have a named position.

BARNETT: Yeah. It just means that it's funded through that chair; it doesn't necessarily mean anything beyond it.

LEHMANN: That's right. And then the much more elaborate one, the first endowed professorship in Smith, was mine. The William R. Kenan Jr. Professor. That meant they paid my salary, and a good salary that was. I wouldn't have been there otherwise, you see.

BARNETT: I see.

LEHMANN: So that was a way of funding my salary.

BARNETT: Okay. Did it give you any more time for research or anything, or it was still entirely teaching?

Entirely teaching, okay.

Also, I want to ask about student enrollment in Greek and Roman art. Has that declined, gone up, or--?

LEHMANN: In my time, it was active. Now I'm not absolutely sure what it is. I think it's quite all right now, too.

BARNETT: Do most students who come into a class like that have some background say in Latin or Greek from high school or they just--?

LEHMANN: No. Not necessarily.

BARNETT: I'm interested, because most young students that I know probably wouldn't enroll for that, and I wonder--

LEHMANN: Well, we had always had a very famous art department at Smith. And people would come here simply to work in the history of art. Many people did do that. And that was more so than people in the classics actually.

BARNETT: Okay. So they already--

LEHMANN: Well, we also had a very famous music department where people would come here particularly for that. And then, of course, you come and you change your mind about what you're interested in. You know, you've taken lots of French in high school. You go on in French and then you don't like it, and you switch into other fields. You change your mind.

BARNETT: And then we might as well discuss professional organizations and awards here, any activity that you think is important. I have a list of your professional organizations on your CV [curriculum vitae]. Is there anything in particular that you've been involved in or anything that would be important to mention? We'll have a list of these in the front of your volume. So it's not necessary, particularly, to list them.

LEHMANN: Of my volume-- You mean this tape?

BARNETT: Yes. When it's transcribed. It's not necessary, particularly, to list them, but I think--

LEHMANN: You tell me what you're eager to hear about. I'm not quite sure.

BARNETT: Well, what organizations do you think it's important to mention that you were involved in or to mention the extent of your involvement and what you did with them?

LEHMANN: Well, we've heard about Samothrace and the Institute-- Well, I continued to be research professor, and now adjunct professor, of the Institute for good. That's my present position along with--

BARNETT: Now, I wondered about that. What does that mean in terms of anything besides Samothrace?

LEHMANN: Well, that means I'm not teaching at all but I'm connected with the Institute because I'm involved with

Samothrace.

BARNETT: Yeah. So it's basically a way of formally indicating your--

LEHMANN: Yes. That's it. Now, of those other things-- There was a semester at Bryn Mawr [College] in '77, as a professor there.

BARNETT: And what did you do there? What did you teach?

LEHMANN: I taught a couple of courses. A seminar, I guess, in Greek art of the fourth and third century.

BARNETT: Was that any different from teaching at Smith or--?

LEHMANN: Not really.

BARNETT: Okay.

LEHMANN: We at Smith just had all these great slides in the world, so it was easy to come up here and take them down. And then I gave a few public lectures. I think I gave one on Cyriacus of Ancona and the [Gentile] Bellini painting of San Marco [Saint Mark Preaching at Alexandria]. I gave a couple of these things.

BARNETT: So that recapitulates the publication of these--

LEHMANN: Yes.

BARNETT: When you say public lectures, who to?

LEHMANN: I meant they were not classroom lectures. All kinds of outsiders would come to the lectures.

BARNETT: But on the Smith College campus.

LEHMANN: This is Bryn Mawr.

BARNETT: Oh, at Bryn Mawr. Okay.

LEHMANN: And then I was offered some weeks in Oberlin College giving lectures there. Seminars and so forth. Now, you asked about memberships. Is that what you're curious about?

BARNETT: Well, I think, again, all I see here is the list of memberships. I don't know exactly what that means, so those may be things you simply belonged to but didn't have a whole lot to do with.

LEHMANN: Well, I think--

BARNETT: What do you think is important to outline your career?

LEHMANN: Well, I have several memberships. Now, I have been involved for years with the American School of Classical Studies at Athens. You have that list there?

BARNETT: Yes.

LEHMANN: On many of their managing committees and on all kinds of committees running it. The executive committee, the publication committee--chairman of it, and that has to do with the publication Hesperia and other things. So that has been very important. And I've been the trustee of the Archaeological Institute of America. And then, well, these other--

BARNETT: When you said the publication committee, were

you on the board of editors? Or what exactly does that--?

LEHMANN: The publication?

BARNETT: Yeah. What exactly were your responsibilities as a member of the publication committee? That's what I'm asking.

LEHMANN: Well, we'd meet a few times a year, usually at Bryn Mawr, and discuss the contributions to the journal Hesperia--what should be taken and what should not be taken, the whole procedure of it.

BARNETT: So setting the general guidelines and then the editors actually follow through on those. Okay.

LEHMANN: Now, these other things. I'm certainly a member of the American Numismatic Society. I simply belong to it and get their publications. The same thing is true with the College Art Association of America. That's true of all these things I think.

BARNETT: Okay. So then you mentioned the organizations that are important.

LEHMANN: I think so.

BARNETT: Okay. All right. Well, let's move on to your deanship. First of all, before you talk about it, I just want to ask you, do you have a sense of why you were chosen as a dean? What do you think that you specifically--?

LEHMANN: The president [Thomas C. Mendenhall] chose me.

BARNETT: What qualities did they see in you that they--?

LEHMANN: It wasn't they. It was he.

BARNETT: Well, okay, what he--yes--saw in you that particularly--

LEHMANN: Well, I guess he thought, if I could be immodest, that I was a first-rate teacher and a first-rate scholar and they would like to have someone on that score as dean.

BARNETT: The dean needs a lot of other qualities too, in terms of knowing the problems of the college, working with people, a lot of things. I mean, obviously, it was something beyond-- A lot of people are good scholars, good teachers.

LEHMANN: Well, I don't know, but anyway he chose me. [laughter]

BARNETT: Okay. [laughter]

LEHMANN: In my time, being dean was a very different thing from what it is today. In my time, there were--there still are--four class deans for each class. True also today, but then there was the dean of the college, and that was the second person in command. It was the president and then the dean. Now, today, there's a plethora of deans. Too many in my view. But they do exist, and it's run very differently now from the way it used to be.

BARNETT: Oh, I didn't know that.

LEHMANN: It was much more demanding and much more interesting than it is now. So at that time, you had to be a chairman of every known kind of committee in the college. The committee on education policy, a member of the committee on tenure and promotion, the admission board. You're chair of dozens of committees, and that took most of your time. So while I was dean, I taught half-time just to keep my sanity, particularly during the last years, with all the troubles in the late sixties. I would have a seminar--no, one term I had a seminar; one term I had a lecture course--the first thing in the morning so I could do that. And then I would come over to College Hall to be dean for the rest of the day and involved most of the time with the committees, functions of that sort, and seeing individuals and the like. So that was what one did, so to speak, at that time.

BARNETT: Now, I'm unclear on the division of responsibilities between the dean and the president. Could you specify that a little?

LEHMANN: Well, in my time, the president made all the choices, really, of new faculty. He didn't leave that to the dean at all. Very occasionally I was involved with it. Occasionally. I could think of a few very important places where I was involved with it, with a wonderful

person who is the head of the infirmary and with an important black man who came here in '65 or '66 who was from Geneva. I had a lot to do with their appointment and so forth. But most of that was not part of being dean at all.

BARNETT: What was the faculty's input to faculty appointments?

LEHMANN: Nothing. Well--

BARNETT: Well, they have to have some input.

LEHMANN: What happened would be in a particular department, people would suggest that an individual be considered, and I was not part of that at all. And the person who would interview that person would be the president.

BARNETT: The faculty did not interview the individual?

LEHMANN: Yes.

BARNETT: Or they had already interviewed and then they would suggest.

LEHMANN: That's right. They would interview the person, and then the person would usually give a lecture and see if that person would fit or not fit, you see. And then after the person was approved, so to speak, he would go over and see the president. The president would like to meet him and so forth. But the real decision was basically made in the department.

BARNETT: Yeah. So it was usually largely pro forma, then, with the president's approval.

LEHMANN: Yes. Right.

BARNETT: Did he ever reject somebody that the faculty had already--?

LEHMANN: I can't think of anyone. No.

BARNETT: Okay. Just trying to understand that.

LEHMANN: I don't offhand recall it. I don't know about all the departments, you see. It had nothing to do basically with the choice of people.

BARNETT: Yeah. Okay. Go on.

LEHMANN: Well, of course, as dean, you would sit with the trustees. You wouldn't vote, but you would sit with them.

BARNETT: Did the president also sit with the trustees?

LEHMANN: But he voted.

BARNETT: But he voted. Okay.

LEHMANN: It's a fairly small board. About twenty. There were alumni trustees and other trustees from the outside. Often lawyers and bankers and financial people, that's crucial. And the treasurer would sit on that board. He wouldn't vote either. But he would keep track of the whole sequence of events.

Well, now, the difficult time in my period of deanship was '65 to '70. That was during the period of the assassination of Robert [F.] and John [F.] Kennedy.

Not to say of Martin Luther King [Jr.]. And that was terrible. You know, the chaos that created all over the country. So it was an extremely difficult time to me--the last decade. The last years of the sixties were extremely difficult.

BARNETT: Definitely.

LEHMANN: But awful, probably as you know, in [University of California] Berkeley and terrible trouble at Columbia [University] and everywhere. Not so much trouble with women's colleges here, but it wasn't easy to cope with them. Because they went on strike, so to speak, and all they wanted to do was to have a black person who was prepared or not prepared, and that was extremely difficult after the killing of King.

BARNETT: What specific kinds of protests were staged?

LEHMANN: Well, I mean they just wanted to have a-- You had to meet with them because they would want to have a black person, whether the person was, as I said, prepared or not prepared. And that was hard to cope with.

BARNETT: Now, I know in 1970, I believe it was, there was a sit-in of, I think, 250 students from the five-college area at Amherst [College], in the buildings at Amherst. I think this must still be during your term, because you were still there in 1970.

LEHMANN: Well, I got out in '70 and Margaret Waggoner,

with whom I live, became dean after me.

BARNETT: Yeah.

LEHMANN: I don't remember that in '70. It depends what period. It may be fall of '70. I was out at the end of '70, you see.

BARNETT: I think it-- Let me check the actual date on that, but my impression was that it was during your--

LEHMANN: Well, it could be. It could be. But they'd come in and tried to get into the College Hall and make life difficult.

BARNETT: Well, I wondered if you could remember this specific incident because--

LEHMANN: I don't.

BARNETT: Okay. Well, of course, I didn't write down the exact date. Okay. So you met with these people and they would want faculty appointments and what else?

LEHMANN: No. That was what they cared about.

BARNETT: Because I know that usually the demands would include things like more financial aid to minority students.

LEHMANN: No. Not that I know.

BARNETT: Black study centers? These were all demands that were made--

LEHMANN: That happened more or less after this period. Yes. It did.

BARNETT: Okay.

LEHMANN: It did happen.

BARNETT: Because these were demands made in the 1970 sit-in, but if you're already out by then, that might not be--

LEHMANN: That's right. Yes. But it was beginning to happen in my time. They wanted to have more facilities and more black studies.

BARNETT: And so what was your response to that?

LEHMANN: Well, I was fairly liberal about that. It was very important for me, this awful period, because I became far more liberal than the rest of the faculty.

BARNETT: Oh!

LEHMANN: And it made a big impression on me. Well, there was a terrible meeting at Yale, after the assassination of King, which I went to. The president couldn't go, and I had to go in his place. And it was very moving to me. It opened my eyes greatly to all the problems of these blacks.

BARNETT: That's interesting. What kind of meeting was it? Who was there?

LEHMANN: People from all over the country at Yale.

BARNETT: And who was holding the meeting? I don't understand.

LEHMANN: Well, various people on the faculty. Other

people from other places on the faculty. Harvard was represented. A number of people spoke there. I didn't speak. I was there to listen.

BARNETT: Who was sponsoring the meeting? That's--

LEHMANN: Well, Yale University.

BARNETT: And it was specifically to deal with black issue on the campus.

LEHMANN: Yes. In general. Not just on the campus.

BARNETT: Okay. It was in general. Okay. And presumably a number of prominent blacks spoke then.

LEHMANN: Yes. There were.

BARNETT: Do you remember who?

LEHMANN: Well, I can't think of his name. He was a well-known person at Harvard. He was black, but there were very few blacks on our faculty. Hardly any.

BARNETT: I'm sure.

LEHMANN: Of course, that's changed now, because you get many more black students now--everyone has--than they had at the time. But I was quite willing to cope with them.

BARNETT: And describe this meeting to me somewhat. What made such a strong impression?

LEHMANN: It was a huge meeting of-- And I got to understand more of the problems of these blacks. That's all. And it made a great difference to me.

BARNETT: In terms of-- What did they speak of?

Discrimination in terms of--?

LEHMANN: All their problems. And I understood this more than I could possibly have done otherwise.

BARNETT: Had you been associating with black people at all before this?

LEHMANN: Not really.

BARNETT: No.

LEHMANN: I had some black students and so forth, but I had no connection with them. We had a remarkable young man on the faculty who is still here now who was black, and he was very helpful to me in coping with black issues and so forth.

BARNETT: What did he do?

LEHMANN: Well, he would work with students and be very useful with them because he was black. And I wasn't.

BARNETT: So he would be kind of an intermediary between you and the students.

LEHMANN: Yes.

BARNETT: So you came back from this meeting with a certain view of the issues.

LEHMANN: Well, in general, yes. I was, I think, more liberal, shall I say, than the rest of the faculty was at the time.

TAPE NUMBER: V, SIDE ONE

MAY 21, 1992

BARNETT: We're back on tape. So what were you arguing to the faculty should be done about the problems?

LEHMANN: I can't really be detailed about this.

BARNETT: You can't remember.

LEHMANN: Yes.

BARNETT: Okay.

LEHMANN: There is a general impression that I have that I was far to the left in understanding these issues.

BARNETT: Did you have difficulties with the board of trustees over this?

LEHMANN: No. They didn't take any part in this.

BARNETT: But it's interesting, because I would have thought they would have perceived this as being--

LEHMANN: I had no difficulties with it at all. And I don't think they interfered with this at all. Curious, isn't it? No. I knew all those trustees extremely well. We got along extremely well together, and I don't recall any difficulty at all.

BARNETT: Okay. What about the president [of Smith College, Thomas C. Mendenhall]? Did he agree with you on--?

LEHMANN: Yes, I think he did. He was not so-- Well,

there were other issues that came up at that time, including--well, that was later--Vietnam and so forth.

BARNETT: Well, the Vietnam--

LEHMANN: His wife was very anti-Vietnam. Much more than he was. She was absolutely right about this, in my view. But he was conservative about this. He didn't want to get involved in the issue at all. He thought it was not the proper thing to do for a president of an institution, which I think was a mistake. Anyhow, she would be out there standing in lines of protesters, I remember, Bradley Field and so forth. They differed on that score.

BARNETT: How early on were you opposed to the war?

LEHMANN: Always.

BARNETT: Since the early sixties, then? Why?

LEHMANN: Well, I thought it was completely unnecessary. I didn't think we should be there in the first place. I thought we had no reason to go in there in the first place, and I think the way it was carried on was impossible. And it destroyed the whole country.

BARNETT: Well, I think that's a general opinion now, yes.

LEHMANN: It is.

BARNETT: Certainly. The student protests around Vietnam actually started in the late sixties. And then in 1970, of course, comes Kent State [the shootings at Kent State University]. If you were still dean during the spring,

you would have still been dean during Kent State.

LEHMANN: Yes.

BARNETT: Do you remember that on campus?

LEHMANN: Yes. That was ghastly in my view.

BARNETT: What happened at Smith?

LEHMANN: Nothing happened. They were furious about it. But they didn't do anything about it.

BARNETT: I believe, actually-- Well, I did read that Smith closed classes down and they had a kind of teach-in for a few days.

LEHMANN: Oh, that's quite right. They did that. It's quite right. During my last semester. I had forgotten that.

BARNETT: And what was faculty response to that?

LEHMANN: I remember, yes, there were people at that stage that didn't want to take exams. That's quite true.

BARNETT: And you actually allowed people to postpone exams until the fall.

LEHMANN: That's right. Well, people didn't like it at all. But they did do it. Now, people were very opposed to it, but at that stage students were revolutionary. They didn't want to do anything, you see, and therefore they were very hard to cope with. But I was opposed to it, and I didn't see what sense it would make not to carry on with your classes and finish. But they wanted to do

that. And people allowed them to do that.

BARNETT: So who argued for the students closing down classes, then?

LEHMANN: Oh, various people in various departments I can think of, some in government, who were always on the other side of everything from the beginning.

BARNETT: So these were faculty that were very anti-Vietnam and very vocal about it, these people.

LEHMANN: Yes.

BARNETT: What about the president?

LEHMANN: No. I was anti-Vietnam too. I mean, anti-Kent State, of course. But I didn't see any point in not finishing your classes and exams. It made no sense to me at all. What did that have to do with the issue? Nothing.

BARNETT: So when you say these faculty were always on the other side, you mean they were just cantankerous faculty?

LEHMANN: Yes. They were. They were. And I'd known that for a long time at faculty meetings. Of course, in the faculty, the person who ran it would be the president, initially. But the main person who spoke all the time was the dean and who presented all issues to be voted on and so on. So I knew what these characters were like. And some of them were always opposed to everything sensible.

BARNETT: Was it only those faculty, though? Because in

the president's address, he speaks very positively of his decision to close down classes. Now, he may have been doing that for public relations purposes.

LEHMANN: Have you read this somewhere?

BARNETT: Yes. This is in the president's address on-- What's it called? I think it's called the president's address, or something that the president puts out every year.

LEHMANN: Yes. It used to be every year. It isn't now, alas. The president's report, I guess it is.

BARNETT: Yeah. Something like that. As a matter of fact, what struck me was that there was such a different tone in the report in 1970 than, say, five years earlier. It was much more on the students' side. Now, I don't know to what extent that was public relations--the students, by that time, had a lot of people; I mean the whole Vietnam War opposition was so strong--or to what extent that actually reflected his actual feelings on things.

LEHMANN: I'm sure it was his own feelings.

BARNETT: Because he doesn't indicate that it was an imposition. He seems to feel that it was--

LEHMANN: No. I don't think so. I think that's right.

BARNETT: Okay. And then, the one other area--this isn't an issue of national scope, but it seems to have provoked some controversies, at least at Smith--were the changes in

the curriculum and-- [laughter]

LEHMANN: [laughter] Yes. Well, I can tell you about that.

BARNETT: Why don't you.

LEHMANN: In my time, at Wellesley College, most courses were required, and I didn't object to that nor did anyone else object to it at all. But by the time we got into the sixties, anything which was required was wildly opposed by students. They couldn't stand it if it was required. And so that affected particularly things like, shall I say, languages. You had to have a certain amount of languages. And they couldn't stand that, you see. You had to have certain sciences. They wouldn't have anything to do with it. It was impossible to cope with as dean.

So in my time, to the dismay of my successor [Margaret Waggoner], we removed all requirements except for physical education. And so that meant that you were not dependent on the requirements of the curriculum. You had to take certain kinds of courses if you were in one department, certain majors and minors. Those things stayed the same. But you could choose. In my time, we removed these requirements completely. Now, you would think the whole thing would be a total nightmare, but actually it wasn't. I had to go around the country and speak all the time on behalf of the college with someone

with me who was involved, usually a trustee, and explain how impossible this situation was. But it really wasn't impossible. But the amusing thing is that since this has happened, there is a huge enrollment in the sciences. They are enormously popular as they never were before. And the languages do pretty well too. So it hasn't hurt it at all.

If you have decent advising, that's fine. But of course you had to cope also with the advisers. It's very hard to have decent advice, because students don't want to take it or sometimes they will take it. But it's hard to know how to cope with advisers, because they're often very inferior. You tried to give them time off or give them extra pay or just something, but it's a hard thing to cope with.

BARNETT: How do you screen for advisers? Can anybody who applies--I mean any of the professors who apply--be an adviser or--?

LEHMANN: Well, it's done by departments. They select certain people to advise their own majors, and they choose them. And then from those people, you choose a larger board of advisers to advise the students in general.

BARNETT: Oh, I see. Because that does seem the crucial part, having the right advisers.

LEHMANN: Yes.

BARNETT: Now, you say you traveled around the country. Does that mean Smith was one of the first places to do this, then?

LEHMANN: I don't know. Smith had done two things. How unique they are, I don't know. With all my years at Smith, because I liked to lecture and they thought I was a good lecturer, I would go all over creation to give public lectures about anything I wanted to talk about.

BARNETT: Oh, I see. So this was incidental. Would you know if other colleges were doing this at the time--dropping requirements?

LEHMANN: No, I don't actually.

BARNETT: I think requirements became much less stringent.

LEHMANN: Yes. That's right.

BARNETT: Dropping them all did surprise me.

LEHMANN: I'm sure it did.

BARNETT: And I was amazed that it did work, because that's what the reports say too, is that it worked fine. And there still, then, are--?

LEHMANN: Same thing.

BARNETT: Okay.

LEHMANN: Of course, from time to time, people always argue terribly about being become coed or not. It happens frequently every few years. And thank goodness we have not become coed, but it comes up. Lots of people are

always for it.

BARNETT: What are the arguments for going coed?

LEHMANN: Well, they just think it's a normal thing to do. Lots of students these days want to only go to a coed school, and they think it's easy to run that way. Financially it's better and so forth. And so if you have lots of friends, when there are children, and so forth, they mostly want to go to some coed institution.

BARNETT: But it would be easier for Smith to tap into a lot of financial sources, would it not, if they had--?

LEHMANN: I don't know.

BARNETT: You don't think so.

LEHMANN: We, of course, have--a special thing maybe--five colleges here, that is Smith, [Mount] Holyoke [College], Hampshire [College], University of Massachusetts [-Amherst]. What's the fifth one? Amherst [College]. We have, by the way, all these students in our classes all the time. We have, from my time on, the buses that run every twenty minutes to all these colleges. So we have all of them in our classes all the time. So it is quite coed so far as student population is concerned.

BARNETT: Now, what are your arguments against going coed?

LEHMANN: Well, I have said to you before, I think most of the women who go to coed schools are definitely second-class students so far as their function in their classes

is concerned. And I don't think that they emerge with the same sense of assurance that you have in a single-sex institution, where you are quite assured and are encouraged to be assured. I think you get a better education that way.

BARNETT: Well, certainly a lot of people feel that way. How do your alumni feel about turning into coed--?

LEHMANN: I think they like to be single sex.

BARNETT: Okay. Do you make any particular effort to hire women professors? Well, I mean obviously you have a lot of male professors. I guess a majority, but--

LEHMANN: No, I don't think so. I think it's pretty half and half. I'd have to sit down and add it all up. But I think we have lots of women professors.

BARNETT: I just wondered if you--

LEHMANN: And they do make an effort, particularly in the present regime, to hire more black people on the faculty and to have more black students and so forth. Many, many of both now. Many Asiatics and so forth.

BARNETT: Is that a policy you agree with?

LEHMANN: Yes. I don't like to have them paid more than the white professors are, and that sometimes happens now.

BARNETT: Why does that happen?

LEHMANN: Because of the president [Mary M. Dunn].

BARNETT: In other words, to get them here, he offers them

a higher salary.

LEHMANN: She.

BARNETT: She. Oh, that's right. The president is a woman now too. I'd forgotten that. Yeah. Okay. Some other things I wanted to--

LEHMANN: Not because-- It's not this particular person. Before that, we had another woman president, the first great woman, Jill [Ker] Conway. You probably know about her.

BARNETT: I believe.

LEHMANN: She came after Mendenhall. A first-rate person.

BARNETT: Well, I guess a lot of this is past your deanship, and I think there is not really a lot of sense in going through things that are outside of your deanship, but one of the things that I did want to ask about-- This is a quote from President Mendenhall, actually. In his report, he says, "Higher education has very--" He says this very ironically. "Higher education has become big business--everybody's business--and too important to be left to educators to run." And of course what he's referring to there is the whole financial crunch that education has been experiencing for the past-- Oh, I don't know, quite a while. And I think it actually probably really started even as early as your time, the question of needing to attract big donors. The question, even, with

the sciences, of corporate sponsors.

LEHMANN: I don't know what the financing of this is at all today.

BARNETT: Yeah. Well, now it's getting--

LEHMANN: But I do know that the alumni have been enormously important. The college would not exist without the alumni.

BARNETT: Yeah.

LEHMANN: Because they raise huge sums of money each year. Otherwise it wouldn't function.

BARNETT: Were you involved in fund-raising efforts in your deanship?

LEHMANN: No.

BARNETT: That had nothing to do with your--?

LEHMANN: Nothing.

BARNETT: That was the president's job or--?

LEHMANN: Probably. Well, we had huge development campaigns, so-called, several times during my career here. But there were special people involved with that to cope with the alumni--not the alumni but trustees and foundations and everything. That's a wholly separate issue.

BARNETT: Okay. But I know at UCLA, for instance, financing has changed drastically. They are having to recruit donors in a way they never have before. It really

has become a business in a way that the university was not before. And I wondered if the same thing had happened to a private school like Smith.

LEHMANN: I suppose so.

BARNETT: Yeah. But you're not directly involved, so you wouldn't know. And then I wanted to ask you about-- You have a little article in the alumni newsletter at one point. This is during the whole debate over the curriculum, and it was sort of an expression of your philosophy about this kind of dissent. Basically, you say--this is trying to get at your philosophy of life in a way, I guess, or philosophy of how a community should run--you sort of take the students to task for-- There was apparently a meeting, and it sort of turned into what you called a "gripe-in" and the students were just venting kind of personal animosities. And you take them to task for not being able to appreciate the life of the mind and learning as a thing in and of itself. You acknowledge that some of them were very concerned about humanitarian goals, but you say there has to be some balance between, I think you put it something like, "personal liberty" or something and "the larger whole." "Responsibilities and liberty," or something like that. And it struck me as a sort of typically, well, humanist formulation, I guess. This notion of a balance between personal expression and

the community and this emphasis on learning for its own sake and so forth. And I wondered to what extent do you think that your training in classics, or at least in classical art, has influenced a whole outlook or a whole way of looking at things? Or where does that come from? You kept insisting we had to be reasonable. You had to look at things objectively. That the students weren't doing that.

LEHMANN: I don't know. I guess that's a personal point of view that I probably always had.

BARNETT: I just wondered how it developed, because there was a very definite sense of what education was about.

LEHMANN: Yes. I don't know. I suppose it's accumulative. I began to do that all along the line, I guess, through various aspects of my schooling. I can't propose a particular reason for it.

BARNETT: Okay. We talked a little bit about the effect of the civil rights movement and the anti-Vietnam movements on the college. Mendenhall says something to the effect that the feminist movement actually helped the college, because he felt like it gave women a reason-- Whereas women have become perhaps reluctant to go to a single-sex institution, that it gave them an impetus maybe to go--

LEHMANN: I think that's quite right.

BARNETT: That's interesting.

LEHMANN: I mean I'm not very keen about this movement at all.

BARNETT: [laughter] Why not?

LEHMANN: Oh, I hate this whole emphasis on things feminine. But there's no question, I think, that it did encourage people to come to this kind of college.

BARNETT: So it's kind of an ambivalent reaction you had. Now, when you say, "anti," I want to clarify that first. Anti everything feminine, is that what you said?

LEHMANN: Well, I don't-- I'm not keen about at all this emphasis on female this and that. I like to have it more objective, as I say. And I'm not opposed to men, so to speak. By implication, they're anti-men, which I think doesn't make much sense.

BARNETT: Why not?

LEHMANN: Why does it make sense to be anti-men?

BARNETT: I just am asking you to define your philosophy on this.

LEHMANN: Well, we must work together, mustn't we. We're half men or more. More women than men I guess. And I think we obviously have to work things out together. It doesn't make any sense to me to have it all pro-men or all pro-women.

BARNETT: So you're, then, specifically opposed to, say,

separatism? The notion that women need to split off from men and to--

LEHMANN: Oh, I don't think they should at all. No.

BARNETT: Yeah. That's what I'm saying. You're specifically opposed to that.

LEHMANN: Yes.

BARNETT: Are there positive things you've seen come out of the feminist movement?

LEHMANN: Well, I think the fact we have these single-sex colleges is one small aspect of it. When I was dean, you see, initially there were men's colleges and women's colleges. All the men's colleges are now coed, and it mostly happened in my time. Amherst, for example, and Dartmouth [College] and Williams [College] and Yale [University]. All of them-- Princeton [University]-- They all did it during those years. And that made it very difficult at the time because they attracted many of our best students.

BARNETT: Although the feminist movement did come along right around the early seventies. Are there any specific issues that became feminist issues on the Smith campus or that--?

LEHMANN: I don't know. I'm really out of touch with that now.

BARNETT: Okay. And that would have been a little past

your time probably.

In my notes, I came across this-- This is just kind of incidental, and I think I know what your reaction will be, but I'm going to give it to you anyway. You said you never experienced discrimination yourself, which I take to be accurate. In our interview with James [S.] Ackerman, he has an odd observation. He says that still most women, or a large percentage of women, in academia are in kind of offbeat fields. He says you'll hire a woman in like Indian art or something that is not considered central, but the central figures in Renaissance and medieval and so forth will usually be men, still. Does that ring a bell with you at all?

LEHMANN: No. It doesn't at all.

BARNETT: Okay.

LEHMANN: I would say at Harvard [University], the great figure in the classics and history of ancient art is Emily Vermeule, a woman. Has been for years.

BARNETT: Okay.

LEHMANN: So that's anti-Ackerman at Harvard. And here, no. Our department--lots of women in it.

BARNETT: Well, certainly there would be in the women's colleges. I don't think that's what he's talking about.

LEHMANN: Yes. Well, that's quite true, but of course it's my-- It's very difficult. It's much more difficult

at Harvard because they are anti-women, really.

BARNETT: In what way?

LEHMANN: Well, they're opposed to hiring women, for one thing. And they don't give them tenure. Huge proportions of them come up and don't get tenure because they're women. So they're definitely anti-women. They have been in the past.

BARNETT: They obviously don't state that openly, though. I mean, they must find other reasons, I presume, to say someone isn't qualified. I don't think they can get away with that. Are you aware of other institutions besides Harvard that kind of have that policy?

LEHMANN: Harvard, I think, is particularly severe on this score. I'm not sure about Yale. I'm not sure about Yale. I don't know if-- I just don't know the situation either at Princeton. Amherst is probably somewhat anti-women, though I know a number of good women there. I think probably the worst example is Harvard.

BARNETT: In general, do you think women have made progress in academia since the time you entered it or--?

LEHMANN: What do you mean by progress? Do you mean they've been--? Have more appointments and more--?

BARNETT: Yeah. That's one way to define it certainly. More appointments. Tenure. Salaries.

LEHMANN: I don't know about salaries. You can't tell

about that. Well, I don't-- I think, in principle, as just a plain newspaper reader, that women are much less well paid than men are.

BARNETT: You mean in general or you mean in academia?

LEHMANN: In general.

BARNETT: In general. Yeah. That's certainly true. But in academia they're supposedly being hired for the same job.

LEHMANN: They should be the same. They should be. In my experience, I don't think there is much difference in salary between men and women here. I don't know about that elsewhere.

BARNETT: All right. Is there anything else you wanted to talk about about your deanship? There was a lot going on. I'm sure there's a lot more to say.

LEHMANN: I don't know at this point.

BARNETT: Okay.

LEHMANN: Well, other things that haven't to do with my deanship at all but I ought to mention I suppose.

BARNETT: That's fine too.

LEHMANN: These are two nice honors which I guess I should mention to you. When I retired, a lot of colleagues and friends and ex-students and so forth wanted to do something to honor me, so they raised quite a lot of money, and it was used to endow a Phyllis Williams Lehmann Fellowship

Abroad. And I was delighted with that, because I would never have been able to go abroad myself without a fellowship, so this gave me extreme pleasure.

BARNETT: Did you suggest that? Was that something--?

LEHMANN: Well, I didn't. Margaret Waggoner, with whom I live, knew that the alternative was to have another endowed lectureship, which I thought was nonsense. We had lots of lectureships here, but we didn't have this. And she knew that would please me greatly. That's what happened.

BARNETT: And what year was this that this was done?

LEHMANN: 'Seventy-eight. So that was a great pleasure. And that still exists. It's for a person who is interested particularly in the ancient field and will go on to graduate school. The person is chosen on that basis, and I always take that person and whoever is involved with her field out to lunch when the person is chosen. So that was one nice thing that happened. And another lovely thing that has happened fairly recently is that-- I've been active with the Western Massachusetts Society of the Archaeological Institute of America. I was involved as the first president when I first came here in the late forties. And so in recent years this chapter has endowed a Phyllis Williams Lehmann Lectureship, which now has happened twice, and this is a great pleasure. So we get some well-known person to come here and give a

lecture. Last year it was James [R.] McCredie, and I'll show you the program for it and the poster.

BARNETT: What a lovely poster!

LEHMANN: Done by an old friend, a colleague of mine in the art department. And this one was this year, just now. Edith Porada from Columbia [University].

BARNETT: He delivered the lecture called "A Half Century of Excavations at Samothrace."

LEHMANN: It was a superb lecture. Absolutely superb lecture!

BARNETT: And then she delivered a lecture called "Early Seals and Related Works of Art of Ancient Mesopotamia and Iran."

LEHMANN: Because that is her field. She's a great expert on the Near East.

BARNETT: Okay. So are these always concerned with ancient subjects? Classical?

LEHMANN: No. No.

BARNETT: No. Then it could be anything that the Archaeological Institute would be interested in.

LEHMANN: No. Anything that I'm interested in.

BARNETT: Oh!

LEHMANN: I choose the person.

BARNETT: Oh, really!

LEHMANN: Well, we have a committee, but I usually propose

the person.

BARNETT: I see. Oh, how lovely.

LEHMANN: It's an elaborate committee, and it goes through the committee, but usually they take that. And I'll have a wonderful person.

BARNETT: It's like having a wish list.

LEHMANN: Yes. That's right. I thought you might like to see that.

BARNETT: That's very nice. And they're wonderful posters.

LEHMANN: Yes. Well, I should say to you about my teaching at Smith that I have been very lucky. I have had marvelous students from the beginning. And they now fill all kinds of important positions in museums in Boston, in New York, in Chicago, and in other educational institutions, other universities here.

BARNETT: Do you want to mention some of your particularly important students?

LEHMANN: Well, I could get their names together. I'll leave a lot of them out if I do it now.

BARNETT: Well, I don't know that it's so necessary to have a catalog of names, but particularly if you have any memories of people who later became fairly important in the field, I think that's--

LEHMANN: Well, I'm thinking of one student of mine. She

was a class of '57. She'll come here this weekend for her reunion. Her name is Carol Herselle Krinsky. At my suggestion, she went to the Institute [of Fine Arts, New York University] and worked there with [Richard] Krautheimer and has now been, for decades, in the Washington Square department of New York University. A superb scholar and a wonderful teacher, and involved particularly with, for example, Jewish synagogues and so forth. And she is fine. Now, that's a person in another educational institution.

Now, I've had another fine person who is now associate director of the print department of the Museum of Fine Arts in Boston. A wonderful woman. Her name is--I can't think of her married name. Her maiden name was Sue Welsh. The married name will come to me in a minute. [Reed] Just to mention a few, but there have been lots of wonderful people.

BARNETT: What do you find are some of the rewards of working with students? You obviously like lecturing, like teaching.

LEHMANN: Well, I like people. There are wonderful students I've had. I enjoy very much having connection with them and being able to help them and influence them and so forth.

BARNETT: I would think that would be exciting. One thing

that we should mention in this period-- This isn't related to your deanship, but I think it makes even more remarkable what you have accomplished, and that is your health. I noticed in the letters you had some very severe bouts with very difficult health problems.

LEHMANN: I've had a hard time. It's even worse now for me.

BARNETT: Oh, really?

LEHMANN: I had TB. As a child, I had polio, and that probably affected my spine and hips and so forth, so I then had both of my hips replaced in the seventies, I suppose, while at Smith. 'Seventy-two and '73.

BARNETT: My goodness.

LEHMANN: And now my spine is on the blink, so to speak, and so I have to wear a heavy brace here all the time. Not at night, happily. And that's a big nuisance. Well, I've had the hips replaced, and I'm going to, pretty soon, have my shoulders replaced next fall, I'm afraid. So it's not been easy.

BARNETT: Well, I noticed, looking through the files, that there were a lot of references to being in the hospital or being in bed or whatever. And I think that's just a remarkable thing to get everything done with what you have to deal with that way. So I just wanted that in the record. Okay. Anything more you want to say about your

deanship.

LEHMANN: I don't think so, if you have no other questions.

TAPE NUMBER: V, SIDE TWO

MAY 21, 1992

BARNETT: Okay. Can you think of any art historians or theoretical works that you've been influenced by other than your professors? We've talked a lot about the professors who influenced you. Other than that.

LEHMANN: People I know simply through reading or what?

BARNETT: Well, yeah, or that you met personally but that you didn't study with.

LEHMANN: Well, that would be true of Ruth [Wedgwood] Kennedy.

BARNETT: Okay. That's a good example. Yeah. Anybody else?

LEHMANN: To my intellectual development, you mean?

BARNETT: Uh-huh.

LEHMANN: Well, the friend with whom I live now, Margaret Waggoner, who is a physicist and came here as dean and succeeded me has been very influential on me.

BARNETT: In what ways?

LEHMANN: In all kinds of personal ways. We have many tastes in common. Our great pleasure is music and concerts, which we go to all the time. It's very easy to do around here, because there are wonderful concerts during the winter months in Amherst and wonderful things

in the summer at Marlboro [Music Festival] in Vermont and South Mountain [Concerts] in Pittsfield [Massachusetts]. They happen once a week, and they're very important, lovely things to do. So we have that in common and lots of general points of view that we have about most things. She's been a very important part of my life. Who else should I mention?

BARNETT: You mentioned that, in addition to people who have been influences on you, travel has been a big influence.

LEHMANN: Yes. I had the good fortune, when I first went abroad on that fellowship in 1936, to combine my travel to areas, which I did rather thoroughly. That was Paris and Normandy, Île de France, and London and vicinity. And that, I think, has been important to me, because I didn't go to ten countries in two weeks as many people do. So that was important. And I've done a great deal of traveling in my life. First of all, we'd go abroad every year to Greece, '38, '39, and from '47 on. Then I would do a lot of other traveling, sometimes in sabbaticals. For example, my husband [Karl Lehmann] and I had a wonderful time in Rome in '52, '53. I had a combined Fulbright [Fellowship] and a Guggenheim [Fellowship] that year in Rome, and that was superb. And I also used part of that time to go for the first time to Turkey. I was

working at that time on a book on the history of Hellenistic religious buildings, which of course I have never been able to finish now, but I went there at great length with my husband. We had a superb time. Weeks at that time. In the meantime, I've traveled--

BARNETT: And this was what the Guggenheim and the Fulbright were for, to fund that research?

LEHMANN: Yes. Yes. So I have traveled a great deal, not only in Turkey-- Repeatedly in Turkey at length and many Greek islands and most of Greece as a whole and a lot in Italy and in Sicily and in France and Germany and Belgium, lots in England. I've been in North Africa. And these have been very important aspects of my life. I wouldn't have missed-- It's my favorite occupation--vocation, shall I say. It gives me the opportunity--which I always do--to see monuments, particularly architecture.

BARNETT: So architecture is a major interest, even if it's not classical architecture.

LEHMANN: Yes. Oh, yes.

BARNETT: Can you just--?

LEHMANN: Even contemporary architecture.

BARNETT: For instance, what buildings or what architects do you find you're particularly drawn to?

LEHMANN: Well, I like [Ludwig] Mies [van der Rohe]. I like I. M. Pei. I like [Louis] Kahn, and the architect of

that building that I have not yet seen in Texas. But I like all these contemporary ones.

BARNETT: These are very contemporary. Yes, I hadn't realized that you had that contemporary a taste. Any particular buildings of theirs that you want to single out?

LEHMANN: Well, I said I like the building--the Lever House building in New York.

BARNETT: And who did that?

LEHMANN: It's ridiculous. I know his name, but it will come back to me [Mies van der Rohe]. I like the addition to the National Gallery [of Art] in Washington--that's I. M. Pei, who also worked at Boston. He's first-rate. And I'm keen about the outside of the [Solomon R.] Guggenheim Museum [designed by Frank Lloyd Wright] in New York. I don't like its function inside at all. Those are a few favorites.

BARNETT: Can you indicate what kinds of qualities you like in a building?

LEHMANN: No. They're all so different from one another.

BARNETT: Well, maybe you can pick one or two you like and try to--

LEHMANN: I don't think I can answer that.

BARNETT: Okay. Where did you develop an interest in twentieth-century architecture?

LEHMANN: Well, of course, I grew up in New York. And you hardly can avoid that there.

BARNETT: Well, a lot of people grow up and don't notice what they are growing up among.

LEHMANN: Yes. Well, I suppose rather early, from my Packer [Collegiate Institute] days on.

BARNETT: So, again, it isn't formal training.

LEHMANN: No.

BARNETT: I mean, of course you haven't had formal training in it, but just being around buildings.

LEHMANN: Well, I'm not so versed in contemporary literature and poetry as my friend Margaret is. Although she's a physicist, she's much better at--

BARNETT: That's very interesting to me. As a physicist, she knows these kinds of things.

LEHMANN: Everything. Incredible. But I, therefore, have gotten-- My latest article is on [Paul] Klee. You know, that's completely unusual for me.

BARNETT: I noticed that.

LEHMANN: Because I went to an exhibition a few years ago at the Met [Metropolitan Museum of Art], and I saw one of these paintings, and I said, "It's got to be based on the mosaic in the baths of Caracalla." And it was, you see. And I had lots of fun working that out.

BARNETT: How wonderful.

LEHMANN: But it's wholly new to me. But then I had to dig my way into Klee, and it was very fascinating to me.

BARNETT: Then when you said she's influenced you, that's one of the ways, then.

LEHMANN: Well, perhaps. She's involved with all those things. I'm not.

BARNETT: Modern art in general, say twentieth, and then specifically contemporary, how familiar are you with that?

LEHMANN: Well, obvious things. I grew up in my college days having not much use for American art or American painting.

BARNETT: Did you know it at all, or it's that you just didn't know it?

LEHMANN: I didn't. I wasn't interested I thought. And now I'm of course very much involved with nineteenth-century painting, works of art, and writings and so forth. So I got over that aberration, happily.

BARNETT: When you say nineteenth-century works of art, who are you--? Any specific--?

LEHMANN: Well, I'm thinking of Eakins, for example, and other people of that ilk. Sargent and Homer and all those superb people.

BARNETT: In twentieth-century art, who would you say you are particularly fond of?

LEHMANN: You're thinking of painting or sculpture or

what?

BARNETT: Actually, anything. I was thinking of painting, but of course sculpture too.

LEHMANN: Well, he's not really twentieth century, I guess. Cézanne. That's too far back, isn't it?

BARNETT: Well, that's at least getting to the modern period.

LEHMANN: Yes. Oh, well, all those wonderful people, you know. These people of that period. Cézanne. I'm not so enthralled with Picasso and Matisse as with Cézanne, or Renoir and Seurat.

BARNETT: And again, when did you acquire these interests?

LEHMANN: I think in painting I was always [interested], but I suppose partly through travel.

BARNETT: Yeah. Seeing the originals.

LEHMANN: Uh-huh.

BARNETT: Were there things that--particularly modern art, but in anything--you didn't like originally and later came to--?

LEHMANN: Yes. I was absolutely-- When I went to college I had no use, I thought, for baroque art.

BARNETT: And that's a very common feeling, I think.

LEHMANN: And of course, I've long got over that, because the baroque period in architecture is superb, particularly in Rome. So I love that very much.

BARNETT: So it was seeing it, not necessarily being in a lecture, but just seeing.

LEHMANN: Yes. Seeing it. No, I didn't have any lectures in it at all.

BARNETT: Okay. In terms of art post, say, 1945 is there anybody you like?

LEHMANN: Well, of course there are, but I can't think of any of the names at this point. Maybe it will come to me. Mies, by the way, was the architect of the Lever House building.

BARNETT: Oh, okay. I don't associate him with New York; I associate him with Europe.

LEHMANN: Oh, he also worked in New York and Chicago.

BARNETT: Yeah, he did. I forget that. Okay, you say you can't think of anybody post-1945. What's your general impression of contemporary art? You may not know it terribly well.

LEHMANN: I'm not very keen about it.

BARNETT: Okay. Why not?

LEHMANN: It doesn't move me at all. These purely abstract things don't mean much to me, I'm sorry to say.

BARNETT: When you say it doesn't move you--?

LEHMANN: I don't understand it or appreciate it.

BARNETT: I would suppose some abstract artists might say they don't intend to move you, that that's an older

criteria for art. I'm asking, do you think that is a criteria for art, that it has to move you emotionally? Or maybe you didn't mean emotionally when you use the word move.

LEHMANN: Yes, I think that's important to have some relationship to it.

BARNETT: So, for instance, conceptual art, which is perhaps an intellectual kind of thing, but not so much being moved emotionally, you would maybe tend not to be as appreciative of.

LEHMANN: Well, certain abstractions are of interest to me. I should mention particularly the names, shouldn't I? Rouault. Well, he's not so much on that side. I'll have to come back to that another time.

BARNETT: Okay. Just asking. I'd like a sense of your sort of whole approach to art, even though you're in a much narrower period.

What, musically, do you enjoy?

LEHMANN: Well, particularly Bach and--

BARNETT: Has that always been an interest or--?

LEHMANN: Bach and Mozart, particularly, for a long time. I began with Wagner, but that has long escaped me.

BARNETT: [laughter] Why do you think Wagner was appealing when you were young and--?

LEHMANN: It was the first opera I had gone to at all.

BARNETT: What opera was this?

LEHMANN: Well, I went to every Wagner opera that existed in the thirties, but, no, I like the music of the other periods. I love, as I say, Bach and Scarlatti and Mozart and all the great musicians of the nineteenth century. Mostly the Germans: Schumann, Schubert. Later ones too. Debussy.

BARNETT: Okay. And we might as well mention literature, since we're hitting them all here. Any particular authors that you're particularly fond of?

LEHMANN: Well, obviously Shakespeare.

BARNETT: Does that mean you go to Shakespeare plays? You read Shakespeare? In what ways?

LEHMANN: Yes. Yes.

BARNETT: Would that be a normal activity, to take Shakespeare off the shelf and sit down and read a play?

LEHMANN: Yes. Yes, it would. And, well, I've gotten very fascinated recently with-- I must get that name back. Oh, leave her out for a moment-- Virginia Woolf.

BARNETT: Why Virginia Woolf?

LEHMANN: Well, I've enjoyed her writing, that's all. Henry James.

BARNETT: You like very subtle, nuanced kinds of things.

LEHMANN: I think James is wonderful, yes. Who else shall I say? Well, poetry, of course, Milton. Well, all those

normal people in life. Keats. Now I'm getting in the wrong period for you.

BARNETT: Oh, no. That's a perfectly good period. I'm not--

LEHMANN: Wordsworth.

BARNETT: Uh-huh.

LEHMANN: I'll come back to the novelist at a later point when I get my memory back.

BARNETT: Is this a woman novelist?

LEHMANN: Yes, it is.

BARNETT: You mean Jane Austin or--?

LEHMANN: No. End of the nineteenth century, early twentieth century. A wonderful woman.

BARNETT: English? American?

LEHMANN: An American.

BARNETT: Boy! Nobody comes to me.

LEHMANN: Well, it's ridiculous. I've got her in the hall. I can show it to you. [Edith Wharton]

BARNETT: That actually gives me a very nice sense of sort of your intellectual background. Now, this reminds me of a question I wanted to ask back when we were talking about your college teaching. What do you think is the point of a college education and what should it impart to a student?

LEHMANN: Well, I should think that they should, for one

thing, learn something about the past. I think that's crucial.

BARNETT: Why?

LEHMANN: Well, you can't understand the world you live in if you don't understand anything about its tradition and past, can you?

BARNETT: And by past, do you think you're talking clear back to the classical period and--?

LEHMANN: Yes. I am. It doesn't happen with most people, but I think it would be nice if it does. But I think you don't have much sense of the past. Now, in my time in college, one was confined mostly to Western civilization. Now people don't do that so much any longer, and the other areas which are important, I realize, are more in vogue these days. I'm sorry if they restrict the use of Western civilization, as they do a great deal now. I don't think you can all do everything, but you should have some sense of the rest of the world.

BARNETT: Why?

LEHMANN: Well, again, we live in a world which is now quite different from the way it used to be in the past. You ought to know something about oriental art, for one thing. So I think it's important to have that background and tradition. Otherwise, of course, if you don't go to college, you're rather restricted in your interests, are

you not?

BARNETT: I would say so, yeah. What kind of artistic education do you believe everyone should have or, you know, that a college should hand on to students in terms of art? Or what should they get from art? Maybe that's how I ought to put it.

LEHMANN: You mean should they be involved with studio work or something of that sort?

BARNETT: No. I'm talking about-- Well, that's another possibility. But you said they need history. Would you also think they need some experience with the arts?

LEHMANN: You mean by that music as well? Yes.

BARNETT: I mean experience in the arts. I don't mean, you know, painting necessarily.

LEHMANN: No. I think it's important to have all these other things. Music as well as art.

BARNETT: I'm including literature and that--

LEHMANN: And literature too.

BARNETT: And what do you think those provide for a sort of a--?

LEHMANN: Well, I think they enlarge your whole life and understanding. Without reading literature you're impoverished, it seems to me. You have no sense of life as a whole. Other points of view. Other attitudes. And I think that's important to have.

BARNETT: Is there a way, let's say, literature or maybe perhaps the other arts do that in a way you would say that the social sciences don't?

LEHMANN: Well, they don't mean much to me, the social sciences.

BARNETT: I'm just asking. That's just--

LEHMANN: There's not much imagination in them it seems to me.

BARNETT: Although in theory they might cover some of the same-- I mean, what would you have in, say, a novel about, say, life in the inner city as opposed to a sociological study? Would you say the novel is more valuable than the sociological study?

LEHMANN: For me it would be.

BARNETT: Why?

LEHMANN: Well, I'd have more sense of what it was like.

BARNETT: Okay. And what's the goal specifically of studying art? I mean art art. The kind of thing you teach.

LEHMANN: Well, again, I think it gives you a much broader, more intense sense of the life around you.

BARNETT: Is that a different thing from an aesthetic appreciation of it?

LEHMANN: Well, I think you understand it better that way. It's not necessarily the taste as such.

BARNETT: So what you're arguing for is its kind of human value rather than a particular way the colors--

LEHMANN: Yes. Yes.

BARNETT: --particular shades of the color or the form or--

LEHMANN: Yes.

BARNETT: Then what is the role of the aesthetic elements?

LEHMANN: I don't know. Often these questions I don't quite understand.

BARNETT: No. I guess what I'm trying to-- I'm just trying to get a general sense. Obviously art has been very important to you in your personal life and something you feel should be inculcated in students. I'm trying to get at why you feel it's important. I think you very definitely feel that it's something that's crucial to have in a full life. And I'm wondering why that is. There are different ways to look at art, and certainly a number of people would have looked at art from an entirely aesthetic standpoint and what was important about it was this sort of abstract beauty. That doesn't seem to be what you're saying. You're saying it's important for the human experience it gives you and maybe--

LEHMANN: Well, I think abstract form is important too.

BARNETT: Yes. I think you do.

LEHMANN: But another aspect of it.

TAPE NUMBER: VI, SIDE ONE

MAY 22, 1992

BARNETT: Dr. Lehmann wanted to start off with a few things that she thought should be added to, I guess, last time's session.

LEHMANN: Yes, I'd like to give the proper name of the fine student of mine who's now in the print department of the MFA [Museum of Fine Arts] in Boston. Her name is Sue Welsh-- Reed is her last name, the married name.

BARNETT: Okay.

LEHMANN: The full name is Sue Welsh Reed. Secondly, Carol [Herselle] Krinsky, whom I mentioned before, is a fine student of mine who is teaching in the Washington Square art department of New York University. I told you quite a little bit about her. Another important thing she's done is being past president of the Society of Architectural Historians. That is one of the most important learned societies in this country. Secondly, in connection with the exhibitions which I mentioned yesterday, there was a third exhibition which I neglected to mention: Photographs of Samothrace, by Nicholas [D.] Ohly. Ohly was with us in Samothrace for a number of years and took superb photographs of Samothrace. So it was a lovely exhibition of his photographs on that

occasion. He's a very important member of the firm of Roche-Dinkaloo in New Haven [Connecticut] and worked on all kinds of things, including the zoo in Central Park. He's a splendid architect. Then, as I did mention, I didn't recall the name of Edith Wharton and her writings.

BARNETT: Yes. And that was the author that you referred to that you were reading and very much liked.

LEHMANN: Right. Right.

BARNETT: Yes.

LEHMANN: Fine.

BARNETT: Okay. And then I have a few questions myself. I listened to the tapes and have a few things that I wasn't quite clear on. This is a question referring back to a much earlier tape. When we talked about your husband [Karl Lehmann] leaving Nazi Germany, you said he saw it coming and left. Now, I'm sure that's true, but he had also been dismissed from his position, had he not?

LEHMANN: No. No. He resigned.

BARNETT: Oh, really? Because I think several sources I looked at were inaccurate on that, and they indicate that he was dismissed.

LEHMANN: He wasn't dismissed at all. He probably would have been, but he resigned immediately. The very first minute in March that he could, he resigned and left and went to Italy.

BARNETT: Do you know what prompted him to resign?

LEHMANN: Well, he knew that this was going to come.

BARNETT: Did he know anything specific?

LEHMANN: He knew that the Nazis were going to come immediately and that's why he left immediately.

BARNETT: All right. Then I think those sources are inaccurate, because they say that he was forced out.

LEHMANN: Well, he would have been forced out.

BARNETT: Yeah, I understand. As other people were. And then, another question-- I looked up the date that the black students occupied buildings at Amherst [College], and it was February of 1970, so you were dean. But you don't remember that?

LEHMANN: No.

BARNETT: Okay. That's a long time ago. We talked a little bit about salaries--comparable salaries of men and women--and you said you thought at Smith [College] that it was comparable.

LEHMANN: More or less the same.

BARNETT: Do you know if that was true when you first started, too? Do you think that has always been true since you've been here, as far as you know?

LEHMANN: Well, I don't know. The salary was so different when I first came here. I came as an assistant professor and my salary was $3,200. That's what it was, and that

was a fine salary at that day.

BARNETT: $3,200 per--?

LEHMANN: Per year.

BARNETT: Per year. My goodness. Things have changed.

LEHMANN: And at that time at Smith the top salary for a full professor was $5,000.

BARNETT: So that was a good salary.

LEHMANN: And so the Neilson Professor, who is the great person appointed to Smith, would get $8,000, but that was unique, for one position you see. Otherwise, it would go to $5,000.

BARNETT: A bygone era. I ask because I've talked to women who became professors, you know, at whatever salary was offered, and years later found that they were making half what their male colleagues were and hadn't known it all that time.

LEHMANN: I had no notion about this.

BARNETT: At Bennett [Junior College], do you have--? When you were teaching at Bennett that little bit-- I mean, that was part-time.

LEHMANN: I don't even remember what I got paid at Bennett.

BARNETT: Also, I wanted to ask you, what was the teaching load at Smith during your--?

LEHMANN: I think that we normally taught three courses, a

lecture course, maybe two lecture courses and a seminar, and I think that was what it normally was.

BARNETT: Okay. You said when you were a dean, you were still teaching two courses.

LEHMANN: No, no. One course each term.

BARNETT: Okay.

LEHMANN: A semester course as a lecture course and one term as a seminar. And otherwise, I withdrew from Roman art and I appointed a marvelous person, William MacDonald of Yale [University], who came and took my position on about everything that had to do with Roman art. Full-time.

BARNETT: Okay. I understand that now. Okay. And then I wanted to ask you, you mentioned that you taught a Cities and Sanctuaries course. That's kind of a different topic than I've heard of being taught. How did you approach that and what did you cover?

LEHMANN: Well, I talked about famous sanctuaries in Greece, for example. Olympia and Delphi and Delos and a variety of these famous sanctuaries. And there are many others, to be sure. So far as cities were concerned, a city like Priene, a wonderfully untouched city in Turkey which has never been built over, so it's just exactly the way it was found initially. And other great cities like Athens or Rome.

BARNETT: Would it also then become--although it was focused on the monuments--a kind of discussion of Greek religions and so forth?

LEHMANN: Well, it depended on what the content was. I mean, in connection with Olympia, one would discuss the origin of the sanctuary and what was done in the way of the Olympic games and so forth. So it was a more general cultural discussion.

BARNETT: It sounds like a very interesting way to approach things. That's something that I haven't heard of before.

We talked a little bit about museum exhibitions that you've been involved with at Smith. And I just wanted to see if you had any other contacts with the art world. Have you had contact with art dealers in any way? Have you ever been called in do appraisals or--? No. To what extent have you collected art?

LEHMANN: I've got lots of things around here, but they're mostly things bought in this country, because of course you're not supposed to buy anything in Greece. And so I have a number of objects here of various sorts, vases and statuettes and terra-cottas and whatnot. Things also bought abroad, in Rome, which is all right. I wasn't taking things away from any excavation.

BARNETT: Then does that mean that Rome has brought them

out of Greece?

LEHMANN: No, things that are--

BARNETT: That are actually Roman.

LEHMANN: Yes.

BARNETT: Okay. Things that you bought in this country from Greece, how did they get here?

LEHMANN: Well, I don't know how they got here.

BARNETT: Did they come before laws to that effect or--?

LEHMANN: Yes, long ago. Long ago.

BARNETT: Can you talk just a little bit about what you have? It seems a sort of important aspect of a classical professor's life.

LEHMANN: Well, I don't think that people can do that today. I think that you can't do it today. It's illegal to do it today. But I do have-- Well, first of all, I have a number of things which my husband brought with him from Germany. A number of those things.

BARNETT: I didn't know that he got that much out.

LEHMANN: Yes. Not terribly significant things but nice things. Often pottery and terra-cottas and whatnot. And, well, I bought in this country, for example, a number of fine coins which were perfectly legal to get. When I was a graduate student, I did it at that time really. And so there are those things.

BARNETT: So they must have been at low prices, too, if

you could afford them as a graduate student.

LEHMANN: Yes. Then I got some jewelry from time to time that wasn't terribly-- It was nice but not terribly costly. And, well, one can wander around afterward and see what they are.

BARNETT: Yeah. I just kind of want it for the record, because I noticed them when you showed me around the house last time, that there were--

LEHMANN: There are a number of things, yes.

BARNETT: So you haven't really undertaken a deliberate collecting policy, but if you happen to see something that you like--

LEHMANN: I haven't done it for quite a long time now. But if I saw something-- Often my husband would give me some antiquity knowing that I would be pleased with it, which I often was, but I have not been a great collector as such.

BARNETT: Are a lot of classics professors--? Have they also collected?

LEHMANN: I don't know.

BARNETT: You don't know. Okay.

LEHMANN: Well, I know. Yes, I do know. I have a colleague who worked for years in Samothrace, Elsbeth Dusenbery, who has been a great collector in the past and bought things, which she couldn't do today. She bought

things in the past and has a fine collection, and it's now on loan at Smith from last November through this May. It will end with the commencement. And there are a number of superb things, often vases, and she'll leave the whole collection to Smith College because she's an alumna of Smith.

BARNETT: All right, shall we move into your scholarship? Let me get out my copy of your resume and your CV [curriculum vitae], and do you have that too or--?

LEHMANN: Yes, I do. Let me put my glasses on.

BARNETT: Okay. Obviously we're not going to be able to cover all these articles, but--

LEHMANN: Goodness no.

BARNETT: But at least the more major publications I'd like to look at. Now, we've talked about Samothrace. So the ones that deal directly with that we won't be talking about so much, but as they're relevant, please bring them in. We talked about some of the influences on you. Another way that usually, traditionally, scholars sort of establish their territory is by rejecting certain views. That's what's happened, for instance, probably in the past twenty years, that a large majority of young scholars have rejected a lot of the assumptions of an older generation. That's a lot of what's going on in academic circles now. When you began at the Institute [of Fine Arts, New York

University] or when you first started your scholarly career, were there older views that you rejected that you thought were not useful or you wanted to do scholarship that was different from?

LEHMANN: No.

BARNETT: No. Okay. So it was more of a continuity of building on what was already there.

LEHMANN: I think so.

BARNETT: Okay. And then we mentioned your dissertation, which was later published. Do you have anything you wanted particularly to say on that?

LEHMANN: I don't really think so. No.

BARNETT: Okay. And then you have that big book you do, a very exhaustively researched and analyzed book, Roman Wall Paintings [from Boscoreale in the Metropolitan Museum of Art (1953)]. Actually, I was just looking over this this morning.

LEHMANN: You just saw that volume?

BARNETT: Yeah. I just went and looked at it again and--

LEHMANN: I have it here, of course.

BARNETT: Well, of course.

LEHMANN: Oh, it's been long out of print, and it has been for years, years, and years, to everyone's dismay.

BARNETT: Yeah, it's really an interesting book.

LEHMANN: Yes. It is.

BARNETT: Very detailed and very closely argued. How did you become interested in those paintings?

LEHMANN: Well, that was from Miss [Gisela] Richter at the Met [Metropolitan Museum of Art]. These paintings, a lot of them were in the Met on exhibition, and she asked me to prepare a publication of them. So that's what I did.

BARNETT: Now, Miss Richter-- You may have to refresh my memory.

LEHMANN: Yes. Gisela M. A. Richter was, for many years, the curator of Greek and Roman art in the Met.

BARNETT: Okay.

LEHMANN: For years and years. Came there, I think, in 1915 as a temporary person and stayed for decades.

BARNETT: Now, what had been your association with her up to that time?

LEHMANN: Well, I think Karl and she were great friends. Often when she would buy something for the collection, she would ask his advice, whether it was worth buying or not, often very important additions which she made--a wonderful bronze statue of Eros which she got with his advice because he was a great expert on bronze sculptures. So he knew her very well and I did too. Then I think we also may have seen each other on the way back home before the war in '39. I took courses with him and I also knew her,

so that anytime-- As I think I mentioned before, she would have lectures given on Saturday afternoon at the Met by a great variety of people, and I would be always invited, as Karl was, too, to the cocktail party which would be after the lectures. So I knew her extremely well. And then, after I had finished my degree and had TB and came back and was at home again-- It must have been 1944 or '45, so to speak, that she-- Because she knew I was supposed to come and take her position, which I didn't. But she knew it would be nice if I would work on this volume, and that's what I did.

BARNETT: Well, had you had any particular experience in--?

LEHMANN: No. It was all new to me. And that was all very fascinating to me, since they're superb paintings. So after that, in the next year or two, perhaps when Karl and I were abroad in connection with Samothrace, we came back and spent a lot of time in Pompeii. I went through every possible house I could see in Pompeii and got a great experience of it directly.

BARNETT: Did the Met fund your visit to Pompeii or--?

LEHMANN: No. I had a lot of trouble getting them to fund the volume.

BARNETT: Oh, really?

LEHMANN: They allowed much too little money. It could have never been published, but at that time there was a

wonderful German publisher named J. J. Augustin who did that book finally. His prices were much less than they were supposed to be, and so we just got underneath the wire. It was something like $6,000, which was nothing, you see. Because you also had to have these lovely photographs made.

BARNETT: Yeah, it's a very lavishly illustrated book. It interests me that in contrast to what one usually thinks of as the process of scholarship, which is that you have this burning question--these questions or things that intrigue you and you start following them--that when something was assigned to you, in a certain way you seem to have been able to work with that. Whatever came your way, you became involved in and started working that through as a process. You weren't necessarily driven to-- Well, you probably were driven to explore certain questions, but you seem very adaptable, I guess I'm saying.

LEHMANN: Well, I was brought up by a man who had a huge range of interests, and that is part of my point of view too.

BARNETT: What was the--? You probably don't remember in complete detail, but what was the process you went about in trying to understand these wall paintings?

LEHMANN: Well, what I had to do, as I mentioned to you,

back in my old days with Packer [Collegiate Institute] and Marguerite Bourdon-- I went there and made a very precise description of all those paintings. A number of these paintings also are in other places, some in Naples, for example, and in Belgian museums--some are there. I saw all of them very carefully and made descriptions of them.

BARNETT: Now, are these written descriptions?

LEHMANN: Yes.

BARNETT: Were you able to take photos or--?

LEHMANN: No. This was just by hand, putting it down word for word what it was like. And if you look at the back part of this volume, it's-- I have at the back a real catalog, and that's what it was based on. And then I had to go back and try to see how to interpret them. And then--

BARNETT: So using those written descriptions-- You go to the places as you write this, and then just using those descriptions, you try to figure out what's the possible interpretation.

LEHMANN: Yes. And then I had to try to see what background they came out of, whether there were things like that before, what they led to and so forth. And I had to discuss them from the standpoint of technique as well.

BARNETT: Yeah, you do that. When you say what they come

out of and what they led to, did you already have some of that background or did you have to do more research in order to--?

LEHMANN: Yes.

BARNETT: Was there much written on--?

LEHMANN: Oh, an enormous amount has been written on everything that has to do with Pompeii. Houses and so forth.

BARNETT: And I know the reviews of that book mention several--well, you mention actually two in the book--interpretations that had come before that you reject, and then other ones that came after. How well has that been accepted, your interpretation?

LEHMANN: Well, those who have written about the theater in connection with the so-called cubiculum of the bedroom don't at all accept my interpretations. Those who haven't do accept it. In other words, they had a position that they didn't like to climb down from. And then those that had to do with those figural paintings--they've written about that--don't accept mine either. But those who haven't are willing to take it. So it depends. Now, I had very fine reviews in the past by eminent English art historians who accepted the whole thing. Just depends.

BARNETT: To what extent did your work at Samothrace influence that?

LEHMANN: It was quite the opposite. The book was published in '53, you see. But it was very amusing, because I had learned, I thought, with that book how to place fragments of wall paintings, which in this case were upright panels in certain of the rooms. And when I was working on the Hieron, we found lots and lots of fragments of wall painting. So I had to sit down and try to put them all together, and I naturally did what I knew from the past--used them vertically. Well, it turned out it doesn't work at all. I had to completely rearrange my point of view and use them horizontally. You just had to feel your way to see if it worked or didn't work, but you have always to be absolutely willing to be objective and see when you've made a mistake and rearrange it. That's essential. And not everyone is willing to do that.

BARNETT: And that's certainly been of value, I think, in your work.

LEHMANN: I hope so.

BARNETT: That you start with just looking at what's actually physically there, trying to put it in order before you do anything else.

LEHMANN: Yes. And when we look at the plates of the Hieron, you'll see what I've been meaning.

BARNETT: Okay. Actually, you criticize--who is it?--I guess one of the-- I can't think of what work it is of

yours, but one of the earlier excavators, I think, of Samothrace for not doing that.

LEHMANN: That's right.

BARNETT: For not paying close enough-- Oh, it's whoever it is that reconstructs the pediment and says that Mercury's arm is--

LEHMANN: It is [Arnold] Schober, I think. I can look that up.

BARNETT: Yeah. But that they just didn't sit down and work out the literal--

LEHMANN: Well, they didn't have all the fragments and they didn't use all the fragments.

BARNETT: Is there anything you want to say in particular about the Roman wall paintings book?

LEHMANN: This book?

BARNETT: Yes.

LEHMANN: Well, I don't think necessarily.

BARNETT: Okay. I mean, it's a very exhaustive book, and there are a lot of directions it suggests for all sorts of approaches in future scholarship, and I'm sure that it inspired.

LEHMANN: Well, we've come down these lists now, and we don't care about Samothrace or the guide [Samothrace: A Guide to the Excavations and the Museum]. I wrote out a number of revisions of Karl Lehmann's guide that was first

published in '51, '54. Now, the next thing on the list here is Samothracian Reflections: [Aspects of the Revival of the Antique (1973)]. Do you see that volume?

BARNETT: Yes.

LEHMANN: Well, that's one of my favorite volumes. The main piece, chapter two, has to do with the Parnassus of Mantegna ["The Sources and Meaning of Mantegna's Parnassus"]. And there again, I went in and made a very careful description of that painting which is today in Louvre. And then I had to go about trying to figure out--

BARNETT: So you went to the painting itself first instead of--?

LEHMANN: You have to always do that, you see.

BARNETT: Well, I think some people use prints.

LEHMANN: Well, you can't. It's hopeless. It was a huge painting. A beautiful painting. And so I went there and then I had to figure out-- Well, I began in a peculiar way. Let me try to reconstruct this. There is a series of dancing muses in that painting. And I had become aware of the fact that Cyriacus of Ancona, a famous traveler and student of antiquity and the father of epigraphy in the fifteenth century, around 1430, 1440--died in '53, something like that--had made a number of sketches in Samothrace. These had to do with some blocks that came from my Propylon to the Temenos which were reused in a

tower which you saw at that time. And I realized that these sketches had a lot to do with the rendering of the muses in the Parnassus of Mantegna.

BARNETT: Now, how did you come on that realization? You've seen the sketch. You're walking through the Louvre, and you recognize or--?

LEHMANN: No. This was all before I got to the Louvre. But I realized he must have used these things.

BARNETT: So you remembered the sketch and you remembered the painting and in your mind you put them together.

LEHMANN: Yes. I remembered his drawing of these monuments and so I knew that this must come from Cyriacus, and in due time I was able to show all these connections between Cyriacus and Mantegna and the whole circle there. Then I had to figure out where those other figures came from. That was very fascinating to do, a kind of detective work of the figures of Mars and Venus and Vulcan and Pegasus and Hermes. All these figures which were very fascinating. I had to run them down and see what related figures existed, and lots of them were related. And--

BARNETT: How does one do that? I don't even know how you would go about that process.

LEHMANN: Well, you had to just look up figural types to see if you find--

BARNETT: Are there dictionaries of figural types?

LEHMANN: Yes. There are.

BARNETT: Okay. That I didn't know. Okay.

LEHMANN: And it was all very fascinating because it had to do with heraldry and the use of colors, and I was able to work out what these colors meant. They were used by the Gonzaga and Este families and what they meant and so forth. And it also had to do with astrology, with the meaning these people felt that they had about heraldry and so forth. I, at that time, knew a very good person here in the astronomy department, and I could consult with her, have some help about how to use these sources, which I knew nothing about at all. But it was a fascinating thing to do.

BARNETT: What strikes me-- It's a kind of different work for you in that it's dealing with Renaissance iconography--

LEHMANN: That's right.

BARNETT: --which I can't really recall you getting into when--

LEHMANN: Oh, I was, and completely into that then, at that time.

That was the main big essay--essay two. I can show this volume to you if you'd like to see it later on. And then, the first chapter, my husband was going to do had he lived. It had to do with Cyriacus's drawings in Samothrace. But he didn't live, and I did it myself, and

it was very fascinating for me to do and see what other drawings he did in Samothrace and discuss them and where they were made and what they were used for and so on. And the last chapter was his ["The Ship-Fountain from the Victory of Samothrace to the Galera"]--a wonderful chapter on the ship monument from the Victory of Samothrace on her ship, you see, down through the Middle Ages, the Renaissance, and into the seventeenth century and monuments of that period, particularly in Rome.

BARNETT: Yeah. And that's also very interesting.

LEHMANN: That's just a fascinating, fascinating essay. So that is one of my pet books.

BARNETT: Yes. It's a very nice book.

LEHMANN: Have you seen it?

BARNETT: Yes, I have. Basically, what you propose of the painting is you say that it has been interpreted in various ways. It's been interpreted as--

LEHMANN: Badly by Edgar Wind.

BARNETT: Was it Edgar Wind? I couldn't remember.

LEHMANN: Yes. It was.

BARNETT: The interpretation that it's Vulcan's jealousy of--

LEHMANN: Nothing to do with Vulcan.

BARNETT: Yeah. And instead, you say, no, it's allegorical. Where had you--? Is this Ruth [Wedgwood]

Kennedy's--? The class you were teaching with Ruth Kennedy, is that her influence? Or had you done--?

LEHMANN: This is entirely mine.

BARNETT: Okay. Then you've studied a lot about Renaissance iconography at that point.

LEHMANN: I have.

BARNETT: I don't recall you publishing anything else dealing with Renaissance iconography, and that was unusual.

LEHMANN: No. It had mostly to do, later on, with architecture.

BARNETT: Yes. You do the influence of classical architecture in--

LEHMANN: Yes.

BARNETT: But you don't-- That's basically the sources that influence and not getting into meaning very much.

LEHMANN: No, it isn't. It isn't.

BARNETT: So this was it. I find it very interesting, and I just wondered, you know-- To me, who had only seen your publications, that kind of came out of nowhere, and I didn't realize that you had this long history of working with that. Okay. Skopas in Samothrace [1973].

LEHMANN: Well, that's a little essay which I gave here. There is a series of lectures, the Katherine Asher Engel Lectures, which a member of the faculty is asked to give

from time to time. One each year. And happily, in my time, they were always published, and this was published. A very nice piece. I have it here. It has to do with Skopas in Samothrace. In other words, he, I believe, was the designing architect-sculptor of the Propylon to the Temenos. And that's what it's all about.

BARNETT: I believe you traced the process in the book--It's been a while since I've looked at this, but you traced the process in the book that you arrived at that discovery by. Do you want to quickly summarize how you came to that conclusion?

LEHMANN: Well, of course, it has to do with the style of Skopas. A number of the coffers, or some coffers, in the ceiling of that little building are very closely related to other sculptures by Skopas which are in his famous temple at Tegea. So that was the basic approach.

BARNETT: Has that been accepted?

LEHMANN: I think everyone has accepted that.

BARNETT: Oh, really? That's interesting.

LEHMANN: A lot of these new ideas are rather persuasive, and everyone has accepted that it has to do, as far as I know, with the Propylon. And it also has to do with the fact that it was done for Philip II of Macedon and in connection--historical connection--of that sort, and so you had to go into the whole history of it.

BARNETT: Okay. The book on Cyriacus--

LEHMANN: Cyriacus of Ancona's Egyptian Visit and Its Reflections in Gentile Bellini and Hieronymus Bosch, 1977. Well, that was great fun too. How did I get involved with that? I guess through Cyriacus. He drew giraffes and elephants in his trip to Egypt, and I could see that they were just exactly like the giraffes and elephants in this painting in the [Pinacoteca di] Brera in Milan. So I went, of course, and made a very careful description of the painting in the Brera and also another painting of Bosch in the [Museo del] Prado in Madrid. And there are these same elephants and giraffes and so forth. So then I had to figure out what the-- Describe it very carefully and see how to interpret it. And that was great fun.

BARNETT: Yeah.

LEHMANN: So you begin carefully with the description before the work of art itself, and then you have to work out the explanation of it. And that was very fascinating to do in detail after detail.

BARNETT: I'm sure. I'm sure. And it is, again, a very detailed work.

LEHMANN: You haven't seen it, I'm sure.

BARNETT: Haven't seen--?

LEHMANN: Have you seen that book?

BARNETT: Yes. I've looked at that book. I've looked at

all these books. The articles, I haven't necessarily looked at all of them, but I have looked at all the books.

LEHMANN: Well, of course you can't.

BARNETT: I'm trying to think if there's anything in particular I wanted to ask on these things. I have some kind of general questions, but they're more about your whole approach and your-- [tape recorder off]

LEHMANN: We went to Lykosura. There is a wonderful sanctuary there. The second century B.C. Very hard to reach. It was very exciting to get to. We went there in the fifties, I guess, '53 probably. There was a very fascinating mosaic, more or less covered up there, but we got permission from the ministry to allow us to uncover it. So I took photographs of that, and that next article is about that, "The Technique of the Mosaic at Lykosura" [in Essays in Memory of Karl Lehmann, Lucy Freeman Sandler, editor]. And then the other things that had to do with little pieces of the Hieron here or there, like the next article ["The Wall Decoration of the Hieron in Samothrace," Balkan Studies 5 (1964): 277-86]. And the next thing, "The Meander Door: A Labyrinthine Symbol" [in Studi in onore di Luisa Banti], that has again to do with the door of the Hieron. And the next, down the way a bit, another article on Cyriacus here in the Revue archeologique ["An Antique Ornament Set in a Renaissance

Tower: Cyriacus of Ancona's Samothracian Nymphs and Muses," Revue archeologique, 1969: 197-214]. That's part of the same story.

BARNETT: He got you a lot of articles, didn't he.

LEHMANN: And lots of things and articles on Samothrace and on some of my teachers, as you can see. And, well, "Lefkadia and the Second Style" [in Studies in Classical Art and Archaeology, edited by Günter Kopcke and Mary B. Moore]. That's one of the tombs that exists in Macedonia, and I wrote about it and its connection with the second style. The second style is the style of Boscoreale. You'll see that now on page five and lots of things to do with sculptures in Samothrace. Religious figures in this lexicon here [Lexicon Iconographicum Mythologiae Classicae].

Then we found in a tomb in Macedonia, again the so-called tomb of Philip II-- And I think it's not Philip II. I think it's his stepson, Philip Arrhidaios, the half brother of Alexander the Great. And I've written about that ["The So-Called Tomb of Philip II: A Different Interpretation," American Journal of Archaeology 84 (1980); 527-31]. It has to do with the chronology of barrel vaults. We have barrel vaults in Samothrace, and we have them introduced, I believe, into Macedonia after Alexander's going to the East and seeing lots of barrel vaults and so forth. I don't think they happened at all

in an earlier period. So I'm dating it some decades later than the original date and not everyone has accepted that. Of course, the author of the volume did not accept it. He of course wouldn't. But I think lots of people have.

Then we had a portrait here which I had published which I think might be a famous Greek king of the early third century B.C. in "A New Portrait [of Demetrios Poliorketes?" The J. Paul Getty Museum Journal 8 (1980): 107-16], and then we get down to these things that had to do with connections between antiquity and the Renaissance. That next article has been very well received, "The Basilica Aemilia and San Biagio at Montepulciano" [The Art Bulletin 64 (1982): 124-31]. It's a wonderful article, if I may say so. And then various other things that have to do with encyclopedias on architecture: "Iktinos" and "Skopas" [in Macmillan Encyclopedia of Architects]; the Art Bulletin thing, "Alberti and Antiquity: [Additional Observations" The Art Bulletin 70 (1988): 388-400]; the new thing on Klee's head ["A Roman Source for Klee's Athlete's Head," The Art Bulletin 72 (1990): 639-46]; and various articles for dictionaries that are in press, not really out, that have to do with [Cristoforo] Buondelmonti of the fifteenth century, with Karl, and with Samothrace, and so on. A number of things of that ilk. Well, another thing and a last one is "Mantegna's Triumph of Caesar" [to

be published in Remaking of Western Art]. These are all dictionaries in press now.

BARNETT: Yeah, I noticed that. You've done a lot of work in looking at the sources of something, usually a classical source that then shows up in a Renaissance form. What do you find particularly important about that question?

LEHMANN: Well, I think it's very important to see where these forms and ideas come from and see what they did with it. They'll do something very different from time to time or usually from--

BARNETT: Do you find that there's ever a danger of that becoming merely a sort of formalism, a kind of form without content?

LEHMANN: No, I think there is a lot of content, you see. What another artist does with something that he has seen in the past and has been interested in and influenced by and then shapes it in a new way.

BARNETT: So it's even almost--?

LEHMANN: It helps you to understand what the new artist's point of view is.

BARNETT: Even more so because you can see the shaping that's been done, what was there and then what's done new that highlights it.

LEHMANN: So it gives you more a sense of what the artist

has done with it if you see what the source is.

BARNETT: I see. That's an interesting way to put it.

LEHMANN: And often what he does with it is more interesting than what the antique form was to start out with.

BARNETT: And that's what you often-- You say in several of the articles that you tended to like the Renaissance version better than this--

LEHMANN: Very often. Yes.

BARNETT: As you've gone through your career, have you started to lean more toward the Renaissance even though you were trained in classical?

LEHMANN: Oh, no. I think they're all very fascinating. It's hard for me to choose.

BARNETT: But there has been more of an emphasis, I think, on Renaissance work later in your career than perhaps earlier.

LEHMANN: Yes. Because I had no training in it at all to start out with, you see. It really began in connection with that course with [Erwin] Panofsky, where I had to worked on that volume on Apianus [Inscriptiones Sacrosanctae Vetustatis] with the use of Roman reliefs and, as I say, in Renaissance disguise. That was the beginning of it. Because he knew that I was going to be an archaeologist, and so he assigned me a topic which was

appropriate. And that was the beginning of it all. But otherwise, I knew nothing about the Renaissance until I got here, to Smith.

BARNETT: And then with Ruth Kennedy and that class you began to teach.

LEHMANN: Yes.

BARNETT: Okay. We talked about this in connection with you being dean, but in the sixties a lot of the movements, in a sense, become quite prominent in art history and in the humanities in general. This kind of began, in part, with the Civil Rights movement, then the feminist movement, the gay movement, things like that. At that point, people started wanting to ask, I think, different questions, perhaps, of literature and of art and so forth than they had in the past. In the sixties and the seventies and maybe later, did you have students come into your class raising objections to ways that you were interpreting things or wanting to see them differently in the light of those movements? No?

LEHMANN: I don't think so.

BARNETT: Okay. That's a common experience with professors and-- Well, maybe I should sort of-- You've said a little bit about your opinions of those things, but let me sort of give you a sample interpretation. You may bristle at this, but I'm tossing it sort of off the top of

my head. For instance, a feminist interpretation of the Parnassus, a painting that you've interpreted--and I've never heard such an interpretation, but I'm just trying to give you something to kind of bounce off of--might focus on the fact that Venus, as the center of the picture, is a frontal nude, whereas Mars, next to her, is clothed and might talk about this as something about power and the genre of the female nude and how it reinforces a certain kind of male power in the male viewing, with the clothed male there and a fully naked female nude, completely open to the eye. It might focus on something like that as part of the interpretation. What would you say to that kind of interpretation?

LEHMANN: Well, I think it's madness for one thing.

BARNETT: Okay. Why?

LEHMANN: Venus is always shown nude. Practically always. And Mars is normally very often shown in armor. So that's pretty standard. And I've shown all kinds of examples of that in that painting. But it has nothing to do with anything feminist at all, it seems to me. You can't interpret it, I think, in those terms.

BARNETT: Okay. But I think the argument might be something like there's a reason why the genre of Venus as nude or the female nude exists, that it portrays women in a certain way--

LEHMANN: Well, it's just not women in this case. It's a female divinity who is almost always shown nude from antiquity on, and so that's standard.

BARNETT: I guess the question would be why that is the case, though.

LEHMANN: Well, I suppose that gets into the history of religion. And this is a great divinity. Well, there are other divinities also connected with powerful figures like Cybele and Demeter and so forth. And they're often clad, but--

BARNETT: I'm not necessarily focused on this specific kind of-- I'm trying to indicate the kinds of questions that might be asked of a painting by certain scholars now. But I don't think you would consider them important questions.

LEHMANN: I sort of doubt that anyone would question this from that standpoint, the interpretation of that painting.

BARNETT: Okay. If she wasn't a god-- If she wasn't--

LEHMANN: But she was.

BARNETT: But in another painting of a female nude, is it possible to view the painting in that way, as a sort of mode of male power over the female body?

LEHMANN: Oh, I'm perfectly sure that lots of people have thought that in other paintings, yes.

BARNETT: Okay. And that kind of interpretation makes

sense to you in--

LEHMANN: It depends on what the object is. I can't say it in theory.

BARNETT: Okay. Okay. That's a good point.

LEHMANN: But I have heard-- Now, this wonderful painting of Titian in the [Isabella Stewart] Gardener [Museum] collection in Boston, The Rape of Europa, a superb painting-- And now lots of students at a certain stage--I suppose it was, maybe, in recent years--don't like any discussion of rape paintings, which is just crazy. It's a wonderful work of art. Nothing whatever to do with this sociological problem. And that's a misery because you-- A professor hates to bring that topic up or show it, you see, which is nonsense to me.

BARNETT: Okay. That's interesting.

LEHMANN: I hope that's past now.

BARNETT: Okay. Do you find such questions relevant in any cases? Even if it's relevant, is it relevant to a discussion of it as art?

LEHMANN: I don't think so. No.

BARNETT: One more kind of question along these lines-- When I was reading your book on Roman wall paintings, there's a point where you talk about the creation of illusion and this world of the imagination that sort of-- The real literal room and then the walls as the world of

imagination that kind of steps off from reality. So you have these two things playing back and forth. Now, I think that for a number of contemporary scholars, the question would then become, why did the Romans want to create that world of illusion or imagination? Not all cultures have wanted to. What about, say, the social circumstances? How was this part of the sort of larger complex of things, the whole way of perception that was predominant at that time? Now, that's not the question you're interested in asking in that book. You simply indicate that that's what this is doing. Is that question a question worth asking?

LEHMANN: Well, I don't know. Many of these villas were owned by people who had a half a dozen of them in various parts of Italy. You know, they grew up in cities, Rome, shall I say, and then they would have a country villa here and there throughout Italy, particularly in the area around Pompeii. They would like to surround themselves with something which was meaningful, and very often a kind of illusion, so to speak, of the world around them. So they would like, I suppose, to have these wonderful landscapes of this period which occur in Roman wall painting, particularly of this time, second style and so forth, a bit later. And that was evidently something that people enjoyed having around them to live with.

TAPE NUMBER: VI, SIDE TWO

MAY 22, 1992

BARNETT: I think at the time that book was written, that was not a question that people explored the same way they do today. You've said yourself that the emphasis has become more sociological.

LEHMANN: Yes. It has. I think that's true of teaching these days.

BARNETT: What do you mean when you say it's true of teaching? It's true of what students--?

LEHMANN: No, no. Of professors. I think they're going more for a sociological approach than we did in my time. I'm not always in favor of that. I think one should really stick to the work of art and try to explain what it means and so forth, objectively.

BARNETT: Is the work of art fully explicable, though, without its social context?

LEHMANN: Well, perhaps not. But I think one should not omit the work of art as a springboard, so to speak. And often they do do that, I gather.

BARNETT: When you say a springboard, I'm not sure I understand what you mean.

LEHMANN: Well, I think you must start out with the work of art and try to understand what it looks like, what it

means, and so forth, without immediately going off into the circumstances that produced it and how it fitted into that. I think you should not just lose track of the object itself.

BARNETT: Are you saying that the purpose of art criticism is ultimately to return to the work of art, to give a greater appreciation of that work?

LEHMANN: I think so.

BARNETT: I have a sense of this in your writing, because you almost always--not with your archaeological work so much but with your art history work--return to the work. You start with the work--a description of it--and at the end you'll often return to it with a kind of appreciation of it. You know, you'll say, "Alberti borrowed this, this, and this," and you'll go through that very carefully--

LEHMANN: And his villas are far superior to those he draws from.

BARNETT: And at the end, you would explain in what way they're superior and give sort of a little appreciation of that. I think that is very important in your criticism. All right. Have you been influenced at all, outside of sociological kinds of things--? That's part of the modern trend. I would say the other part of it is that whole genre of criticism that goes under the term postmodernism.

LEHMANN: I really don't know much about that.

BARNETT: Okay. You haven't been interested in that, and I know a lot of people aren't. To what extent has "post-modernism" made an impact in classical studies?

LEHMANN: I don't think I can really comment on that very usefully.

BARNETT: Okay. Do you still attend conferences?

LEHMANN: Well, for years, on behalf of Samothrace, after the death of my husband, I would have to go each year to the College Art Association [of America] meetings or the meetings of the AIA [Archaeological Institute of America]. I'm out of that completely now, and I just don't-- The last few years, I haven't done it. They always come-- The AIA meetings come at Christmastime and over New Year's. It's a big nuisance to go, you know, a long distance away. There are thousands of papers--too many papers. These days, many too many. So you can't go much to what you want to, and so it's not very rewarding, I find. So I don't do it now.

BARNETT: Okay. And do you--?

LEHMANN: I did it for a long time. When I was running the excavation, I had to do it.

BARNETT: Do you keep in touch with the scholarly journals?

LEHMANN: Oh, yes.

BARNETT: What journals do you take?

LEHMANN: Well, I regularly get things like the American Journal of Archaeology, Hesperia, the Journal of the Society of Architectural Historians publication. And I look at all the other publications, the European ones and so forth, in the library.

BARNETT: Okay.

LEHMANN: I get numismatic things all the time. There are masses of them.

BARNETT: Okay. I'm trying to get a sense of sort of where you locate yourself in scholarship and what you read. Any particular reading that you do or that you want to mention, things that you've read recently or the kinds of things you read in terms of art history these days? I know you read Edith Wharton and so forth.

LEHMANN: Well, I read all of these articles, for one thing. Most of them. A great many of them. That's one way of keeping up with them.

BARNETT: Oh, yeah. Probably the most important way.

LEHMANN: And then I read various, you know, new books which come out on various topics. I just got a new one written by an Englishman named Roger Ling, Roman Painting. It's the newest thing. So I'm interested in that topic from the past, and I'm sitting in the middle of this fat volume reading that. So I keep up with all those things

so far as I can.

BARNETT: So far as anybody can, I guess. All right. Kind of looking back over your scholarly career-- Are there any assumptions in your early work or conclusions that you drew that you reject now or articles that you would do differently?

LEHMANN: Well, I'm afraid not.

BARNETT: Well, maybe that's a good sign. Has your emphasis or your approach changed over the years?

LEHMANN: Well, I don't know. I suppose I've gone on being interested in connections between antiquity and other periods. Increasingly so.

BARNETT: Yeah. Your later work is much more marked with that. I would say actually, just in what I looked at, that there's an incredible continuity. That Roman wall paintings book is very exhaustive, and it's very much what you've continued to do, I think, in certain ways.

LEHMANN: All that was limited to one period.

BARNETT: Yeah. Although I think that is the one major change that I see in your work is that there is that shift to look at the Renaissance too.

LEHMANN: Well, one should also say that this was a commissioned book. I was asked to do it, you see. I might have not chosen it otherwise. But then the fact is if you get involved with it, one thing leads to another.

BARNETT: Well, as I said earlier, I think that's a particularly salient fact about your career, that to a larger extent, you haven't chosen the projects that you've been involved in. I mean, Samothrace wasn't your choice necessarily.

LEHMANN: No. It wasn't.

BARNETT: And so it's very interesting how you've worked with things and been able to be excited about things and discover things on things that weren't necessarily your personal choices. I think it does say a lot for that objectivity that you value so much that you can approach just about anything.

What would you have done if you hadn't been doing Samothrace? What were the projects that you might have gone into? Do you have any idea?

LEHMANN: Oh, it's hard for me to say.

BARNETT: Yeah. Just wondering if there had been any pet projects.

LEHMANN: It's been "on hold" for decades now. Well, I know, I will say one thing. I would have written this huge volume on the history of religious buildings in the Hellenistic period. Now I can't do that. I have no time for it. It's a huge operation. I had begun to do that, and I would have made a great catalog of all these buildings, and there are scores of them all over Greece

and Turkey, the islands, Sicily. And objective statements about each building and its functions. Then it would get off into the more interesting things and see what the general trends are, what are the plans like, and so forth.

BARNETT: And that would be--

LEHMANN: That would be much more fun than the-- But you have to do the catalog itself to start out with.

BARNETT: And then would this have discussed them from a religious standpoint and the context of religions or--?

LEHMANN: No, no. From the standpoint of the history of architecture. That's what I would have done, normally. And that's what my husband wanted me to do, but of course I couldn't do it, because I had this other obligation.

BARNETT: I must say, looking at the Roman wall painting book, I was sorry that you hadn't been able to move in that artistic direction more because you do some very interesting things.

LEHMANN: Yes. And I would love to do it.

BARNETT: Okay. Well, those are all my questions on your scholarship. Would you like to add anything?

LEHMANN: I don't think so.

BARNETT: Okay.

LEHMANN: I hope it has been of some use to you.

BARNETT: You know, this has been very interesting.

LEHMANN: Oh, I'm glad.

BARNETT: And I know you're always worried that I ask questions that you--

LEHMANN: No. Now, I'm sorry I often don't answer them very well.

BARNETT: Well, I may not be asking them very well. But you've certainly been informative and really given me a sense of a whole approach to things. And I find that very interesting.

LEHMANN: Well, I'm glad you enjoyed it.

BARNETT: We could round off with just sort of saying what-- Anything besides Samothrace that you're working on now, either intellectual or scholarly or in your own life?

LEHMANN: No. I'm still terribly involved with Samothrace these days except for stray things. If I go to an exhibition like that Klee exhibition and I see something fascinating to me, I have to work it out. But that's-- I can't predict. But I can do that along with other things.

BARNETT: Yes. Your ongoing work is Samothrace, and other things may come along but--

LEHMANN: Yes.

BARNETT: Okay. Well, thank you. It's been a pleasure interviewing you.

INDEX

Ackerman, James S., 89, 100, 105, 263
American School of Classical Studies, 193-94, 236
Antiquity in the Renaissance (exhibition), 226-27
Archaeological Institute of America, 266, 323
Astor, Brooke, 112
Aubert, Marcel, 46, 49, 50, 54
Augustin, J.J., 299
Averati, Franco Bruno, 29
Avery, Myrtilla, 20

Babbit, Frank, 20, 37
Bachelor Memorial Foundation, 188
Bailey, Herbert, 210
Barr, Alfred H., 27-28
Barrett, John D., 209-10
Barton, Eleanor, 100, 218
Baynes, William, 123
Bennett Junior College, 68-71, 290
Bloch, Herbert, 133
Bober, Harry, 101, 113-14
Bober, Phyllis Pray, 100-101, 104, 108, 181
Boëthius, Axel, 142
Bollingen Foundation, 167, 169, 188, 209
Bothmer, Dietrich von, 146
Bourdon, Marguerite, 14, 68, 300
Bradley, Jane, 39, 40, 46, 54, 103, 146
Brooklyn Museum, 35-43, 54, 55
Bryn Mawr College, 235-36

Carnegie Foundation, 40, 66
Carter, Cynthia Root, 38-39
Caskey, John, 37
Charbonneaux, Jean, 152
Claflin, Agnes Rindge, 69
College Art Association of America, 323
Conway, Jill Ker, 257
Cook, Walter, 53-55, 65, 72, 89, 93, 94, 109, 122
Coolidge, John, 89, 90-92, 100, 105, 129, 143
Cyriacus of Ancona, 304-5, 306-7, 310

Daykin, Alec, 199
Denbigh, John, 13
Duke, Doris, 112-13
Dunn, Mary M., 256-57
Dusenbery, Elsbeth, 294-95
Dutcher, Olive, 23

Eisler, Colin, 129-31
Evans, Arthur, 22, 175

Fiesel, Eva Lehmann (sister-in-law), 121-22, 136
Fiesel, Ruth (niece), 122
Fox, William Henry, 20, 37
Frank, Adele, 46
Frantz, Alison, 225
Friedlaender, Walter, 65, 74

Gabriel, Mabel McAfee, 167
Giddings, Georgia, 14
Giroux, Jeanne René, 46
Goldwater, Robert, 85-86
Goodenough, Erwin R., 169
Graham, James Walter, 224
Greenway, George L., 94

Hadzi, Dimitri, 201-2

Harrison, Eve, 107
Hartt, Fred, 100
Harvard University, 263-64
Hawes, Charles Henry, 154
Hawes, Harriet Boyd, 21-23, 154, 224
Held, Julius, 79
Helwig, Christine Krehbiel, 38
Helwig, Florence, 17-18
Herzfeld, Ernst, 78-79
Hitchcock, Henry-Russell, 28
Holsten, Edward L., 100, 161-67, 195
Holsten, Nancy, 161-67, 195

Ingling, Katherine, 13-14

Jefferson, Thomas, 127
Jones, Martin R., 199-201

Kennedy, Clarence, 222
Kennedy, Ruth Wedgwood, 154, 222-23, 272, 307-8, 316
Klee, Paul, 276, 277
Kramrisch, Stella, 108
Krautheimer, Richard, 65, 79-82, 87, 111, 269
Kreiner, Edda, 31, 145
Krinsky, Carol Herselle, 73, 269, 287
Kubler, George A., 64, 100
Kunsthistorisches Museum (Vienna), 177
Kurtich, John, 197-98

Land Called Crete, A (exhibition), 224-25
Lehman, Robert, 94, 109-10
Lehmann, Elvina Hartleben (first wife of Karl Lehmann), 118, 155
Lehmann, Henny Strassmann (mother-in-law), 115-16, 121, 136
Lehmann, Karl (father-in-law), 115, 116, 121, 136
Lehmann, Karl (husband), 29, 45, 54-59, 65, 76, 81-84, 87-89, 91, 92, 94, 97-101, 104, 111, 114-47, 150-53, 155-76, 181-83, 188, 191, 193-95, 198-99, 203-7, 209, 212-13, 215, 219, 273, 288-89, 294, 297, 298, 303, 306-7
Lehmann, Phyllis Williams, publications: "Alberti and Antiquity: Additional Observations," 223, 313; "An Antique Ornament Set in a Renaissance Tower: Cyricus of Ancona's Samothracian Nymphs and Muses," 311-12; "A New Portrait of Demetrios Poliorketes?" 313; "A Roman Source for Klee's Athlete's Head," 313; "The Basilica Aemilia and San Biagio at Montepulciano," 313; *Cyriacus of Ancona's Egyptian Visit and Its Reflections in Gentile Bellini and Hieronymus Bosch*, 15, 310; "The Earliest European Civilization," 42; "Iktinos," 313; "Lefkadia and the Second Style," 312; "Mantegna's *Triumph of Caesar*," 313; "The Meander Door: A Labyrinthine Symbol," 311; *Roman Wall Paintings from Boscoreale in the Metropolitan Museum of Art*, 147, 296; *Samothrace: Excavations Conducted by the Institute of Fine Arts of New York University*,

Institute of Fine Arts of New York University, 188-91, 197, 210-11; Skopas in Samothrace, 207, 308-9; "The So-Called Tomb of Philip II: A Different Interpretation," 312; "The Sources and Meanings of Mantegna's Parnassus," 83, 304-6, 317-18; "The Technique of the Mosaic at Lykosura," 311; "Two Roman Reliefs in Renaissance Disguise," 76; "The Wall Decoration of the Hieron in Samothrace," 311

MacDonald, William, 291
MacMillan Publishing Company, 126
Mantegna, Andrea, 14-15, 304-6, 317-18
McCredie, James R., 94, 176, 192, 195, 211, 212, 214, 215, 267
McGuire, William, 169, 209
McMahon, Philip, 72-74
McPherson, Mary Patterson, 19
Meiss, Millard, 95, 96
Mellink, Machteld, 225
Mendenhall, Thomas C., 238, 247, 251, 257, 260
Metropolitan Museum of Art, 69, 140
Mies van der Rohe, Ludwig, 274, 275, 279
Morey, Charles R., 55-57, 65, 76, 89, 123

Neilson, William A., 159
Nersessian, Sirarpie der, 30
New York Public Library, 140
New York University, 72-73, 93-94; Institute of Fine Arts, 38, 40, 41, 53-67, 71-115, 161, 195, 234, 295-96
Noack, Ferdinand, 117-18, 155

Oberlin College, 236
Offner, Richard, 60-65, 68, 77-78, 97, 138, 222
Ohly, Nicholas D., 287-88
Olsen, Erling C., 83, 101

Packer Collegiate Institute, 13-17
Panofsky, Erwin, 56, 65, 74-78, 87-89, 113-14, 122, 315
Photographs of Samothrace (exhibition), 287
Picard, Charles, 45, 46, 49-50
Pierpont Morgan Library, 56
Pompeiana (exhibition), 223-24
Porada, Edith, 267
Posner, Kathleen Weil-Garris, 107-8
Princeton University Press, 210
Pryor, Harry, 165
Purdy, Mildred, 68

Reed, Sue Welsh, 269
Richardson, H.H., 48
Richter, Gisela, 43, 145-47, 297-98
Ritchie, Andrew, 86

Salmony, Alfred, 79
Samothrace, 161-80, 184-217
Schober, Arnold, 303
Shaw, Stuart M., 172, 211
Shear, T. Leslie, Jr., 224
Sheard, Wendy Stedman, 227
Smith College, 22-23, 40, 148, 159; deanship, 247-61, 268; Phyllis

ship Abroad, 265-66; Phyllis Williams Lehmann Lectureship, 266-68; teaching, 217-33, 235
Smyth, Craig Hugh, 108, 110-12
Spittle, Denys, 198, 204
Steiner, Olga, 24, 25
Sweeney, James, 86

Taylor, Francis Henry, 145
Titian, 319
Tonks, Oliver Samuel, 69
Trell, Bluma, 100, 104-5
Tselos, Dimitri, 65, 84-85

University of Chicago Press, 127
University of Paris--Institute of Art and Archaeology, 40-41, 46
University Press of Virginia, 127

Vassar College, 69
Vermeule, Emily, 224, 263

Waggoner, Margaret, 242-43, 252, 266, 272, 276-77
Weinberger, Martin, 82
Wellesley College, 4, 18, 20-35
Wilamowitz-Möllendorff, Ulrich von, 118-19
Williams, Florence Richmond (mother), 1-9, 11-13, 148-49
Williams, James B. (father), 1-9, 149
Williams, Richmond (brother), 2-4, 6-9, 52, 146
Wind, Edgar, 75, 83-84, 307
Wölfflin, Heinrich, 118, 123-24
Woods, Daniel, 100
Wright, Frank Lloyd, 275

Youtz, Philip, 37-38

Zancani, Paola, 162